



san francisco art institute

We believe in the fellowship of art and heartily recommend its
territory—as profound connection, philosophical binder and arch
for us as artmakers and human beings.

1999-2000

Fish and Material
Chas Higginbottom
current student



Making art involves a mysterious mixture of action and contemplation. It is best practiced in a community where the members have all come together in the name of the same pursuit.

Material
ginbottom
udent

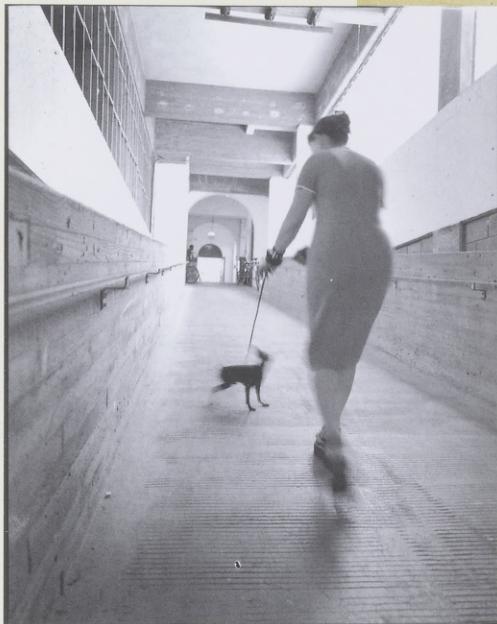


Spending time in our studios, talking to our students and faculty and exploring our facilities are some of the best ways to decide if the San Francisco Art Institute is right for you. Call us anytime to arrange a visit.

1.800.345.7324. Among the city's landmarks, the San Francisco Art Institute was originally inspired by a medieval Italian hill town. The "old" building has an enclosed, protected atmosphere, while the "new" building opens onto a series of courtyards and rooftops, providing vistas that artists, from Henri Matisse onwards, have claimed cast a magical spell over people.



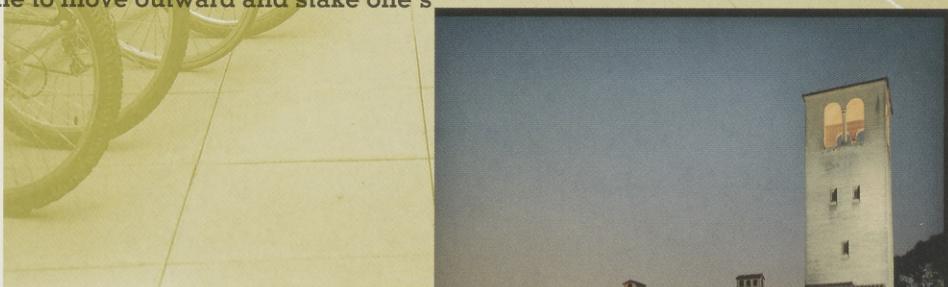
"A student walking on campus for the first time once said to me, 'I can become an artist here.' For me, that summed it up."—SUSAN MARTIN, ACADEMIC ADVISOR



visit sfa

The campus is like a living symbol of the artist's need for balance—

between the old and the new; between tradition and innovation; between moments of deep introspection and moments when it is time to move outward and stake one's claim in the world.



Breathtaking in its setting, tolerant in its views, international in its

San Francisco is one of the few places in the country where city life is still both gracious and exciting.

San Franciscans are committed

to the philosophy of live and let live. Most neighborhoods

are a peaceful mix of just about every ethnic group you can name. The cultures embrace their diversity here with a mutual sense of pride.

The city has always been a particularly friendly destination for young people, who continue to flock here. Their energy and idealism are felt everywhere.



the city

The city of San Francisco is a work of art in itself.

in the breadth of its culture,



**The San Francisco Art Institute is a unique place,
committed to a highly specialized art education
for a unique group of individuals.**

a life in the arts

As one distinguished alumna recently put it, this is the only place where she could study art "without apology." This dedication to the fine arts has served us, and our graduates, well: For more than 127 years, the San Francisco Art Institute has fostered some of the most eminent artists in the world. Even our students who eventually have chosen other paths have found themselves better equipped to rise to the top of their fields, because as Annie Leibovitz has said, they learned how to see first. They learned what it means to be truly creative and to solve problems on the highest level of imagination. We would go so far as to claim, along with our president, Ella King Torrey, that in a contemporary world which places such a high premium on vision, creative problem-solving and entrepreneurship, that a fine arts education is one of the best educations available to anyone, regardless of one's ultimate contribution to the world.

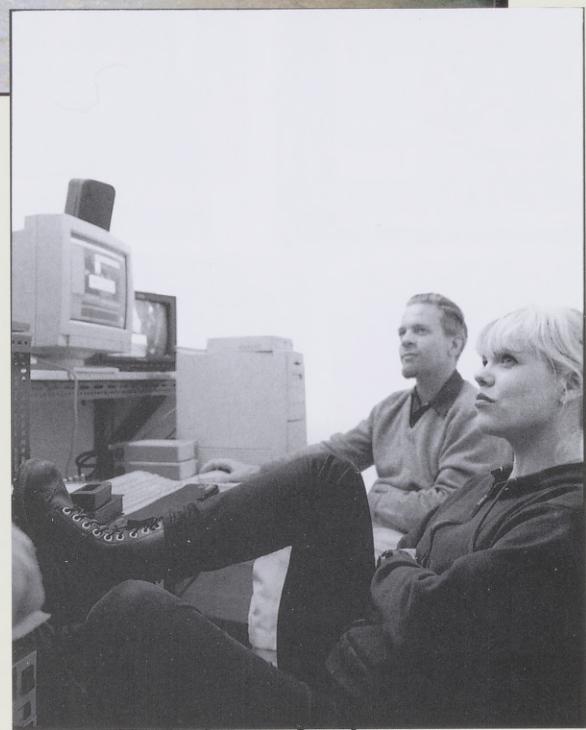
Our selectivity is necessitated by the fact that we only accept those who have already dedicated themselves to a life of creativity; in a sense, to those who are already artists. That does not mean that you are a complete artist, that your powers are fully developed and that you have nothing to learn. Quite the opposite: Everyone on our campus, including the teachers, is in a sense a "work in progress." What this means is that whether you are 17 or 57, you have demonstrated a commitment to artmaking that is strong and passionate.

You come here an artist. We provide you with the skills and experiences you will need for a productive life in the arts. That is our pact with you.

If what you have just read resonates with you, read on. Read what our president and dean have to say. Read what our faculty, students and alumni have to say. And of course *look*. We've tried above all in this book to offer an impression of the unique sensory excitement of our campus and of the work being done here.

Then, establish a relationship with us. Call us, write to us—visit us, if you can. Take an active role in a decision that will affect the rest of your life. We're here to help you in every way possible make the decision that is right for you.





"A lot of schools teach you technique. At the San Francisco Art Institute, they teach you how to see."

—ANNIE LEIBOVITZ, PHOTOGRAPHER, BFA '71

WOOD, STEEL & TAR

10 FEET X 6 FEET X 6 FT.



Frank R. Davis Jr.



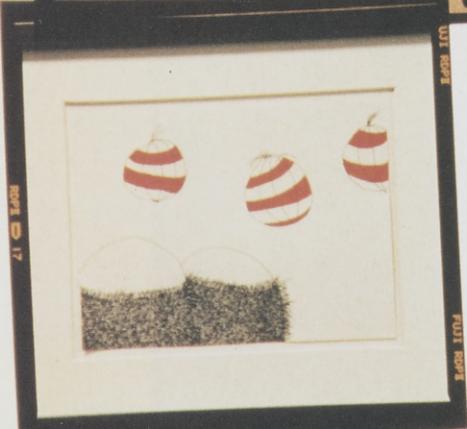
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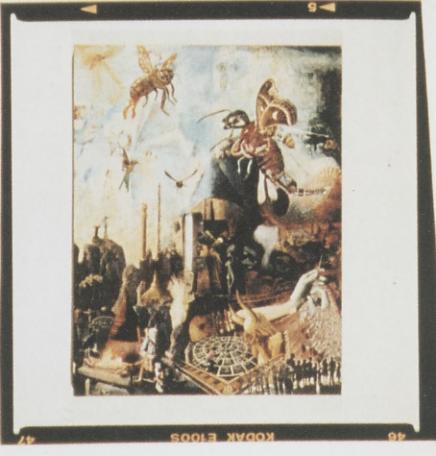
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JENNIFER HOPE DAVIS



DISPLACEMENT, 1997
PERFORMANCE



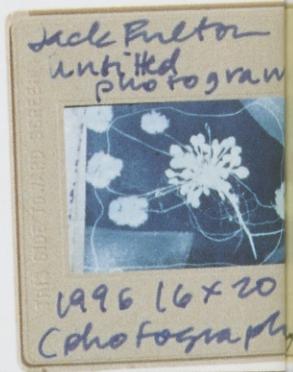
TOP
TOWARD GREEN

oil on canvas
36" w x 36" h



PLASTIMOUNT • ©
MADE IN U.S.A.

AVKIN
"Unseen Hands"
1997



Jack Butler
Untitled
photograph



1996 (6 x 20)
Cohesive photograph

PAUL WEGNER
SEGMENT 3 OF 4
(UNTITLED)



FROM THE
SERIES "OBSERVING"
1998

PAUL WEGNER
SEGMENT 2 OF 4
(UNTITLED)



FROM THE SERIES
"OBSERVING"
1998

RICHARD BERGER
Sculpt. Fac.



Ektachrome
FILM



KODAK E100S



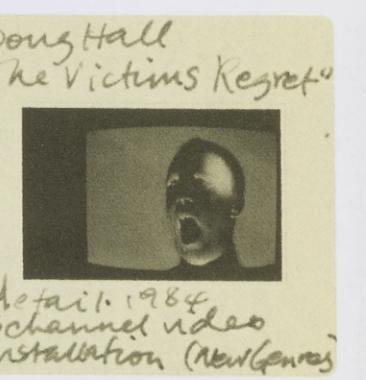
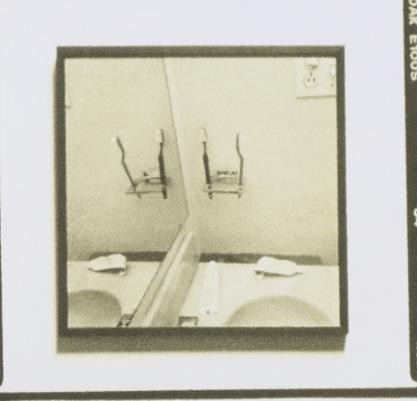
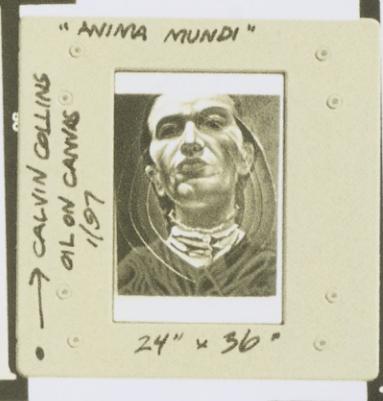
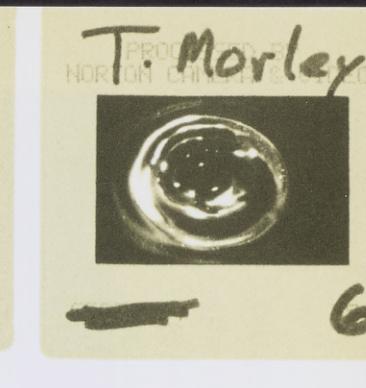
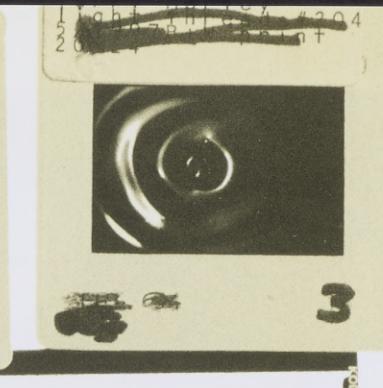
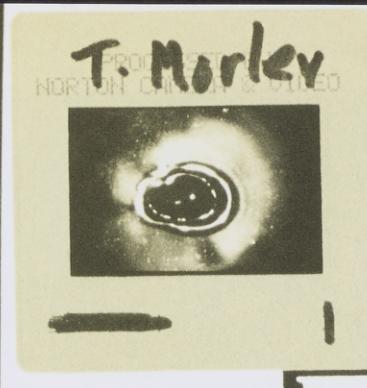
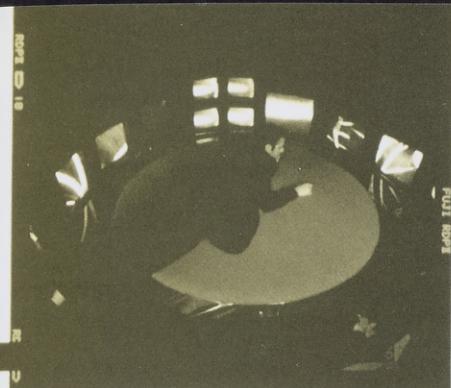
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"Many of us here are in service to art and believe in its fellowship. In spite of new moves and temptations, as a guide and a goal, let me, again, heartily recommend the territoriality, the world of art. To be used as a profound connection, as a philosophical binder and arch for us as art makers, and as human beings." —IVAN MAJRAKOFF, FACULTY, RETIRED

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THE PRESIDENT AND DEAN

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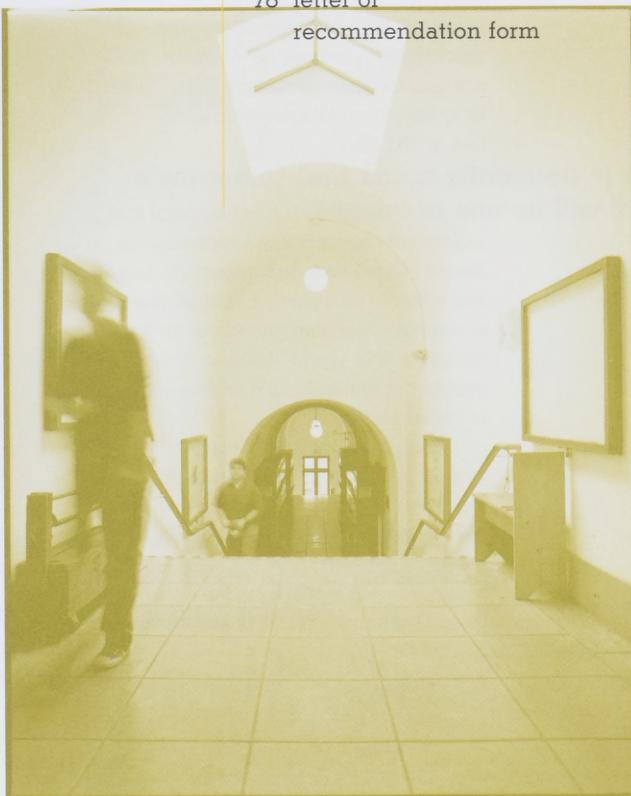
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What an extraordinary time—and place—to be an artist.

It is an especially exciting moment to be at the San Francisco Art Institute and to be part of the creative ferment that is defining our region, our economy and our culture today.

One of the most significant changes in which we are participating is the demise of the 19th-century myth of the artist as a victim of circumstance. We have made a commitment to develop artists as leaders, educating them for productive and creative lives. Our curricular and service programs have been revamped to reflect this emphasis on the empowerment of artists.

In the context of the San Francisco Art Institute, and increasingly in the context of our society at large, art is a potent and positive force for change.

Artists are the masters of that force. Our obligation is to provide the intellectual, technical and professional resources to support the development of that mastery.

Among the most significant resources we provide to our students today is access to new computer and multi-media technologies. Just as the San Francisco Art Institute was the first art school in the country to establish a Photography department based on artistic investigation, the first to have an experimental film program, and the first to embrace performance art as an artistic medium, several years ago we founded our Center for Digital Media (CDM), the nation's first program dedicated exclusively to the exploration of artistic applications of new media. Not just a 'computer art program,' the CDM reflects our interdisciplinary approach to artmaking and serves as a technical and intellectual resource for all our departments, students and faculty.

The blurring of boundaries and fluidity that is a hallmark of our new curriculum is also a hallmark of the society burgeoning around us. The world in which our graduates will operate appears increasingly to function along the model of artists' lives. As we move into the next millennium, the most successful individuals in our society will be the most entrepreneurial—those with the vision, imagination, determination and the capacity for constant re-invention. They will have the phenomenal gift of being able to make something from nothing—just like artists do.

It is frequently noted that tomorrow's world will be one of images.

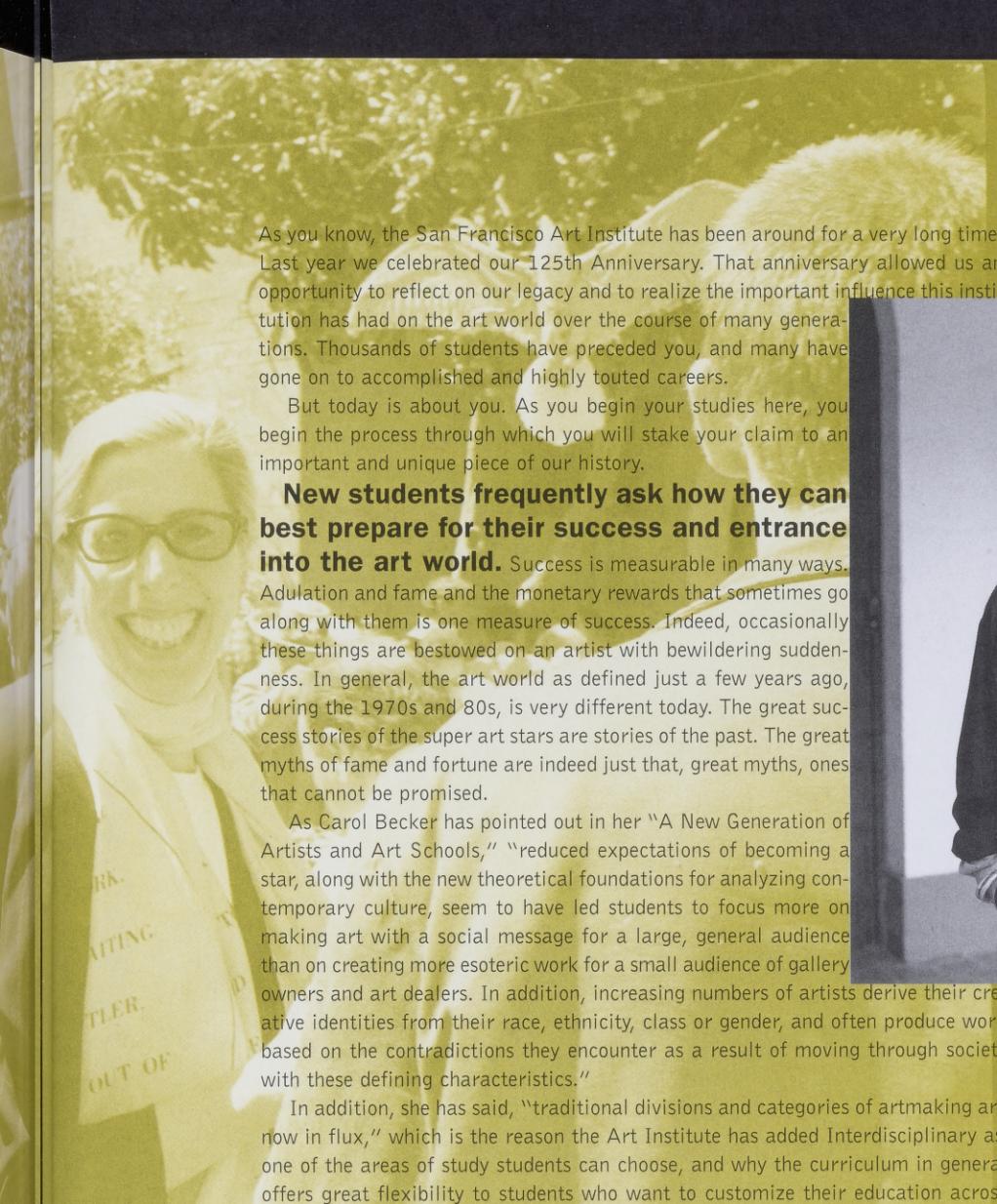
It is only natural that artists—the consummate imagemakers—should increasingly find themselves front and center in such a world. And, of course, artists have a unique opportunity for leadership in this world, because they use images not to manipulate or deceive, but to reveal truths.

Which leads me to my final point: if, as an aspiring artist you make artmaking a process of inquiry; if you make it a journey of self-discovery for the purpose of developing your own authentic vision; if you are searching for a life, not merely a career or a moment, in the arts; and if you are committed to conducting that life with power and authority in the world—I invite you to share these commitments with us and share our resources and energies.

—Ella King Torrey
PRESIDENT



a messenger



As you know, the San Francisco Art Institute has been around for a very long time. Last year we celebrated our 125th Anniversary. That anniversary allowed us an opportunity to reflect on our legacy and to realize the important influence this institution has had on the art world over the course of many generations. Thousands of students have preceded you, and many have gone on to accomplished and highly touted careers.

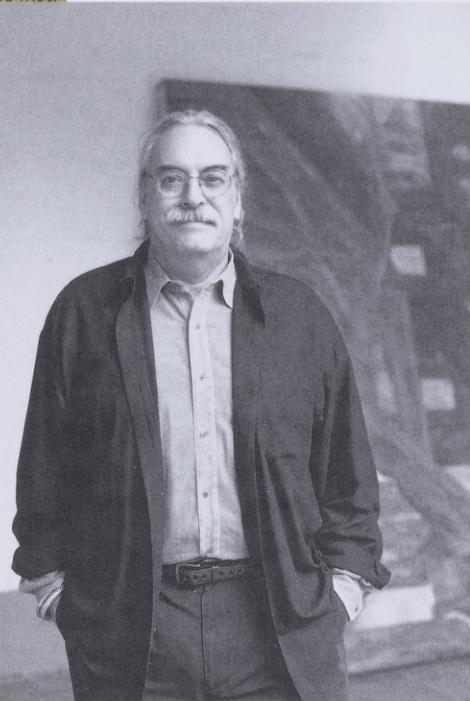
But today is about you. As you begin your studies here, you begin the process through which you will stake your claim to an important and unique piece of our history.

New students frequently ask how they can best prepare for their success and entrance into the art world.

Success is measurable in many ways. Adulation and fame and the monetary rewards that sometimes go along with them is one measure of success. Indeed, occasionally these things are bestowed on an artist with bewildering suddenness. In general, the art world as defined just a few years ago, during the 1970s and 80s, is very different today. The great success stories of the super art stars are stories of the past. The great myths of fame and fortune are indeed just that, great myths, ones that cannot be promised.

As Carol Becker has pointed out in her "A New Generation of Artists and Art Schools," "reduced expectations of becoming a star, along with the new theoretical foundations for analyzing contemporary culture, seem to have led students to focus more on making art with a social message for a large, general audience than on creating more esoteric work for a small audience of gallery owners and art dealers. In addition, increasing numbers of artists derive their creative identities from their race, ethnicity, class or gender, and often produce work based on the contradictions they encounter as a result of moving through society with these defining characteristics."

In addition, she has said, "traditional divisions and categories of artmaking are now in flux," which is the reason the Art Institute has added Interdisciplinary as one of the areas of study students can choose, and why the curriculum in general offers great flexibility to students who want to customize their education across the lines of the traditional disciplines.



Message from the president and dean

I would like to suggest to you another kind of success—one which will do more to help you understand your passions, develop your talents and make a truly meaningful contribution to the world. I am speaking, of course, of a very special kind of personal success, a studio success—the kind of success that allows you, after repeated attempts, to draw the figure and finally understand its physical composition; to articulate those qualities of a piece of sculpture that are so difficult to describe; to incorporate sound in an installation in such a way that your intentions are realized with total clarity. The kind of success that is embodied in our faculty—a faculty whose strength lies in the diversity of their individual studio approach. The kind of success that is reflected in the wide variety of guest and visiting artists that are an important aspect of our curriculum. The most recent example of our commitment to visiting artists is the Richard C. Diebenkorn Teaching Fellowship, that will bring, each year, a notable guest to teach primarily in painting and drawing, and to engage in critical dialogue with our students.

I am very excited for you, because **you are about to embark today on a wondrous, albeit, unknown journey. Having been at the Art Institute for many years now, I can say, in all honesty, that I still believe this to be one of the very best places for making such a journey.**

In effect, we are like an extended family—a family with a lot of history and a broad spectrum of personalities. If you can find it in yourself to appreciate others, even if their opinions are very different from yours; to lend constructive, friendly advice to your peers; to engage in the life here with an openness and an eagerness to learn, then you will contribute to the quality which, perhaps more than any other, has kept this place great. Welcome!

—Larry Thomas
V.P. AND DEAN OF ACADEMIC AFFAIRS

1

Virgil Williams—5th at birth

1870-79

1871

Formation of the San Francisco Art Association.

1872

Suffragette Susan B. Anthony attempts to vote in the national election and is turned away.

sfai history

1874

Establishment of the California School of Design, with painter Virgil Williams as director. [1]

Mark Twain publishes *The Gilded Age*, a novel satirizing unbridled materialism.

1880-89

1880

First public motion picture exhibition in San Francisco, at the San Francisco Art Association, Eadweard Muybridge's study of horses in motion. [2]

1883

The death of Karl Marx.



1890-99

3

1893

Relocation to the Nob Hill mansion and former home of financier Mark Hopkins. School becomes known as the Mark Hopkins Institute of Art. [3]

1900-09

1906

Earthquake and fire destroy school's quarters. [4]

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1990

Initiation of Sanchez School Project, a partnership with the San Francisco Unified School District.

Iraqi forces seize Kuwait.

1991

Operation Desert Storm. First live satellite broadcast of bombing of a city (CNN). Nelson Mandela is released from a Capetown prison after 27 years.

1993

Acquisition of second building at the intersection of Columbus and Chestnut streets.

A terrorist bomb rocks the New York World Trade Center [15] and Yasir Arafat and Itzhak Rabin sign a peace accord in Washington.

1990-99

1994

Odun de Odun de: The African Spirit in Art Conference, co-sponsored by the San Francisco Art Institute and The Fine Arts Museums of San Francisco. The conference is accompanied by a Bay Area-wide celebration of African Spirit in Art. Publication of *Worlds in Collision*, textbook based on multicultural symposia, edited by faculty members Reagan Louie and Carlos Villa. Jerry Garcia and Wally Hedrick return to the San Francisco Art Institute for a holiday fundraising event. Garcia sits in with the Studio 13 Jazz Band.

Republicans win both Houses of Congress and Russian writer Aleksandr Solzhenitsyn returns to Russia for the first time since his expulsion 20 years earlier.



1995

Creation of the Center for Digital Media. [16] Ten of 89 artists selected for the Whitney Biennial are Art

Institute alumni. Three alumni are represented in the Venice Biennale. Faculty member Doug Hall [17] is awarded the Rome Prize. Jay DeFeo's painting *The Rose* undergoes extensive conservation in anticipation of its presentation in the Whitney Museum of American Art's *Beat Culture and the New America: 1950-1965* exhibition and ultimate inclusion in the museum's permanent collection. Faculty member Bill Berkson writes a cover story about *The Rose* for *Art in America*.

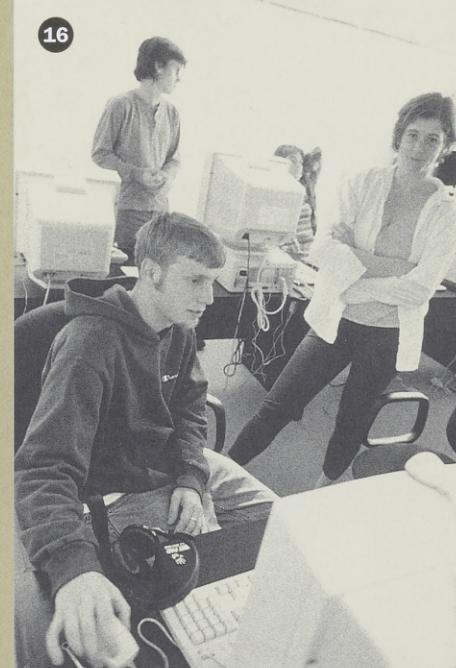
San Francisco Art Institute celebrates its 125th Anniversary with a Bay-Area-wide celebration of art and creativity. [18] Over 80 museums, galleries and alternate spaces participate. Alumni and faculty account for 20% of the National Endowment for the Arts visual arts fellowship winners in 1996, out of a pool of nearly 18,000. Twenty-five percent of the artists who receive grants from the Western States Arts Federation are Art Institute alumni or visiting faculty.

15

1997

Ten of 77 artists chosen for the Whitney Biennial are Art Institute alumni. Alumnus and trustee Enrique Chagoya is one of five artists honored by the American Academy of Arts and Letters.

Beat poet Allen Ginsberg dies of liver cancer. AIDS-related deaths decline for the first time since the beginning of the epidemic and the National Bioethics Advisory Commission endorses a ban on human cloning.



16

17

1

*Virgil Williams
51st birthday*

sfai history

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1910-19

1913 Armory show in New York first major exhibition of modern art in North America.

1915 The school's exhibition in the Panama-Pacific International Exposition is awarded gold and silver medals for excellence. Einstein propounds a new theory of gravity.

1919 Appointment of director Lee Randolph. Faculty includes Gottardo Piazzoni, called by many the "dean of California painters."

1920-29

1926 School moves to 800 Chestnut Street. [5]

1930-39

1930 Henri Matisse visits the campus. [6] Ghandi marches in defiance of the British "salt laws."

1931 Diego Rivera creates the mural *The Making of a Fresco Showing the Building of a City* at the school. [7]

1932 Thomas Edison dies and Aldous Huxley's *Brave New World* appears. In England, the atom is split for the first time.

1935 San Francisco Art Museum (now the San Francisco Museum of Modern Art) created by the San Francisco Art Association.

1940-49

1945 Douglas MacAgy is named director and, in subsequent years, hires painters Clyfford Still, Mark Rothko, Ad Reinhardt, David Park and Elmer Bischoff as faculty. Hitler commits suicide in his bunker, the atom bomb wipes out Hiroshima with "a noiseless flash brighter than a thousand suns" and, in San Francisco, the United Nations is proposed. [8]

1946 Ansel Adams establishes the photography department, the first program in the nation to teach photography as a fine art. Faculty includes Dorothea Lange, Imogen Cunningham, Edward Weston and Minor White. [9]

1947 First film course taught by Sydney Peterson; the class produces *The Cage*. 700,000 television sets in North America. [10]

1949 The San Francisco Art Institute (then known as the California School of Fine Arts) hosts the Western Roundtable on Art. Participants include Marcel Duchamp, Frank Lloyd Wright and Gregory Bateson. Creation of the Studio 13 Jazz Band. Members include David Park and Elmer Bischoff. [11]

1950-59

1950 Invention of first computer, first interstate freeway. The debut of NATO.

1953 BFA degree program added.

1955 Allan Ginsberg reads *Howl* at 6 Gallery in San Francisco, is tried and later exonerated for obscenity.

1956 Jackson Pollock dies in car crash, East Hampton, New York. Ampex Corporation invents recordable video tape.

1957 Soviet Union launches Sputnik satellite. Jack Kerouac publishes *On the Road*.

1958 MFA degree program added. Bruce Connor produced "A Movie," Robert Frank, "The Americans."

1960-69

1961 Name changed from San Francisco Art Association and California School of Fine Arts to San Francisco Art Institute.

1962 Marilyn Monroe dies of drug overdose, Andy Warhol paints "Turquoise Marilyn." Cuban Missile Crisis.

1963 JFK assassinated in Dallas.

1964 Jay DeFeo finishes "The Rose," which is exhibited at the Pasadena Art Museum. [12]

1965 NEA authorized by Congress.

1966 Groundbreaking ceremonies for new building.

1967 Arab-Israeli Conflict, "Six Day War."

1968 Establishment of the Filmmaking Department, the first in the nation with an emphasis on personal expression. [13]

1969 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

1970-79

1970 First Earth Day. Rise of the conceptual art movement.

1976 *Other Sources*, a multi-cultural exhibition and performance series created to celebrate the Bicentennial. *Other Sources* was the inspiration for *Sources of a Distinct Majority*, a seven-part symposium on multicultural issues in art.

1980 Establishment of the Performance/Video Department (later renamed New Genres), the first such program at a fine arts college in the U.S.

1981 First Space Shuttle mission. [14]

1980-89

1984 William Gibson publishes "Neuromancer," coins the term "cyberspace."

1987 First in a series symposium on multiculturalism and art education is held. The Stock Market plummets 508 points, more than in 1929.

1989 Berlin Wall dismantled. Jesse Helms denounces Robert Mapplethorpe and Andreas Serano.

1990 quake and fire destroys quarters. [4]

1991 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

1992 Massive anti-war demonstration in Washington, Woodstock music festival draws 400,000 attendees, Apollo Moon landing.

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2014 Three-Mile Island disaster at Harrisburg, PA.

2015 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

2016 Massive anti-war demonstration in Washington, Woodstock music festival draws 400,000 attendees, Apollo Moon landing.

2017 Three-Mile Island disaster at Harrisburg, PA.

2018 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

2019 Massive anti-war demonstration in Washington, Woodstock music festival draws 400,000 attendees, Apollo Moon landing.

2020 Three-Mile Island disaster at Harrisburg, PA.

2021 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

2022 Massive anti-war demonstration in Washington, Woodstock music festival draws 400,000 attendees, Apollo Moon landing.

2023 Three-Mile Island disaster at Harrisburg, PA.

2024 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

2025 Massive anti-war demonstration in Washington, Woodstock music festival draws 400,000 attendees, Apollo Moon landing.

2026 Three-Mile Island disaster at Harrisburg, PA.

2027 Jay DeFeo's painting *The Rose* installed in McMillan Conference Room.

2028 Massive anti-war demonstration in Washington, Woodstock music festival draws 400,000 attendees, Apollo Moon landing.

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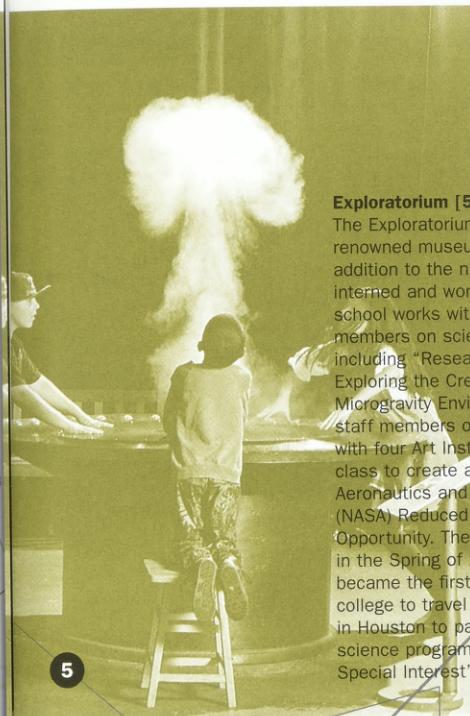
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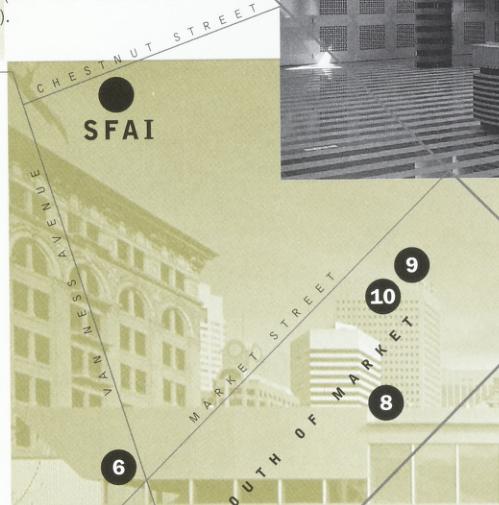
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3

11

Oakland Museum of California [11]

The Oakland Museum of California is a unique Bay Area resource for California art and natural science history. Their large collection of Bay Area art is filled with pieces created by Art Institute faculty and alumni.

16TH STREET

7

4

1990

Initiation of Sanchez School Project, a partnership with the San Francisco Unified School District.

Iraqi forces seize Kuwait.

1991

Operation Desert Storm. First live satellite broadcast of bombing of a city (CNN). Nelson Mandela is released from a Capetown prison after 27 years.

1993

Acquisition of second building at the intersection of Columbus and Chestnut streets.

A terrorist bomb rocks the New York World Trade Center [15] and Yasir Arafat and Itzhak Rabin sign a peace accord in Washington.

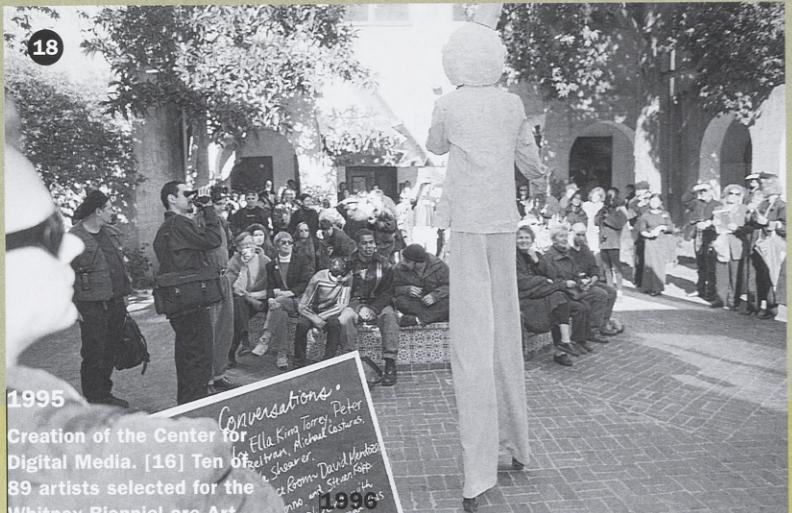
1990-99

1994

Odun de Odun de: The African Spirit in Art Conference, co-sponsored by the San Francisco Art Institute and The Fine Arts Museums of San Francisco. The conference is accompanied by a Bay Area-wide celebration of African Spirit in Art.

Publication of *Worlds in Collision*, textbook based on multicultural symposia, edited by faculty members Reagan Louie and Carlos Villa. Jerry Garcia and Wally Hedrick return to the San Francisco Art Institute for a holiday fundraising event. Garcia sits in with the Studio 13 Jazz Band.

Republicans win both Houses of Congress and Russian writer Aleksandr Solzhenitsyn returns to Russia for the first time since his expulsion 20 years earlier.



15

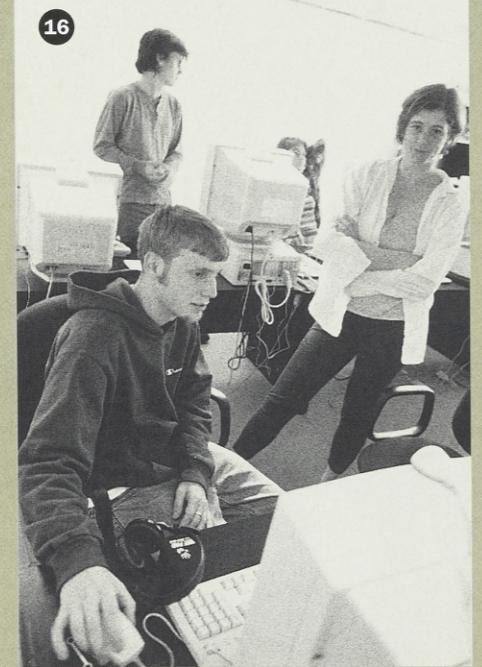
1995

Creation of the Center for Digital Media. [16] Ten of 89 artists selected for the Whitney Biennial are Art

Institute alumni. Three alumni are represented in the Venice Biennale. Faculty member Doug Hall [17] is awarded the Rome Prize. Jay DeFeo's painting *The Rose* undergoes extensive conservation in anticipation of its presentation in the Whitney Museum of American Art's *Beat Culture and the New America: 1950-1965* exhibition and ultimate inclusion in the museum's permanent collection. Faculty member Bill Berkson writes a cover story about *The Rose* for *Art in America*.

Legislation calling for the end to the National Endowment for the Arts and Humanities proposed, an explosion at the Oklahoma City Federal Building appears to be the work of home-grown terrorists, the Senate passes sweeping welfare reform, Itzhak Rabin is assassinated by Israeli right-wing extremists and San Francisco-born musical icon Jerry Garcia dies.

Clinton vetoes the late-term abortion bill and the House passes the Defense of Marriage Act, denying recognition to same-sex marriages.



16



17

1997

Ten of 77 artists chosen for the Whitney Biennial are Art Institute alumni. Alumnus and trustee Enrique Chagoya is one of five artists honored by the American Academy of Arts and Letters.

Beat poet Allen Ginsberg dies of liver cancer, AIDS-related deaths decline for the first time since the beginning of the epidemic and the National Bioethics Advisory Commission endorses a ban on human cloning.

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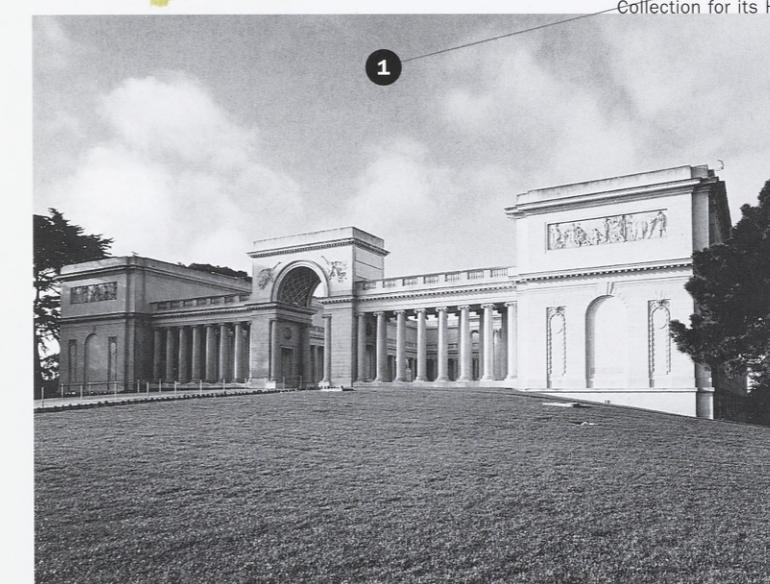
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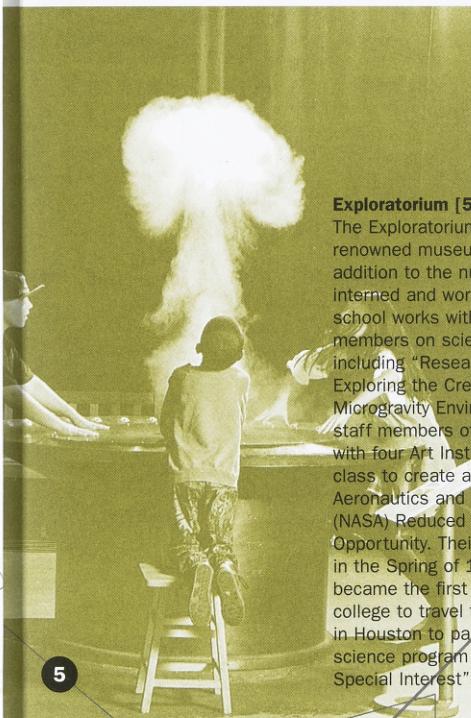
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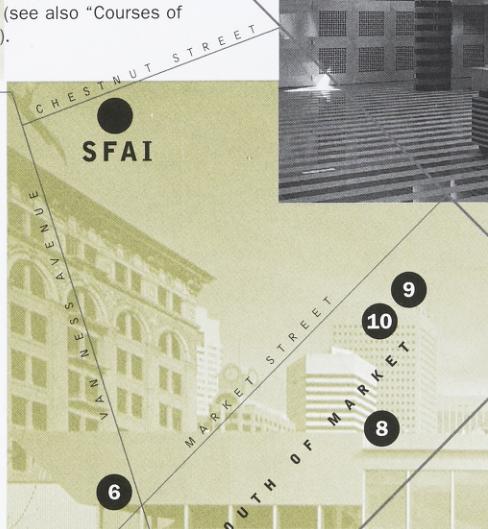
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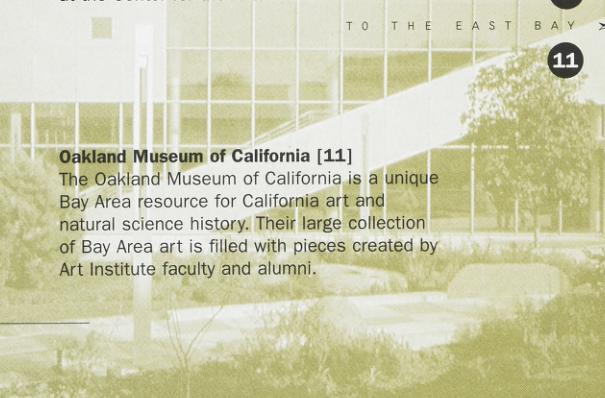
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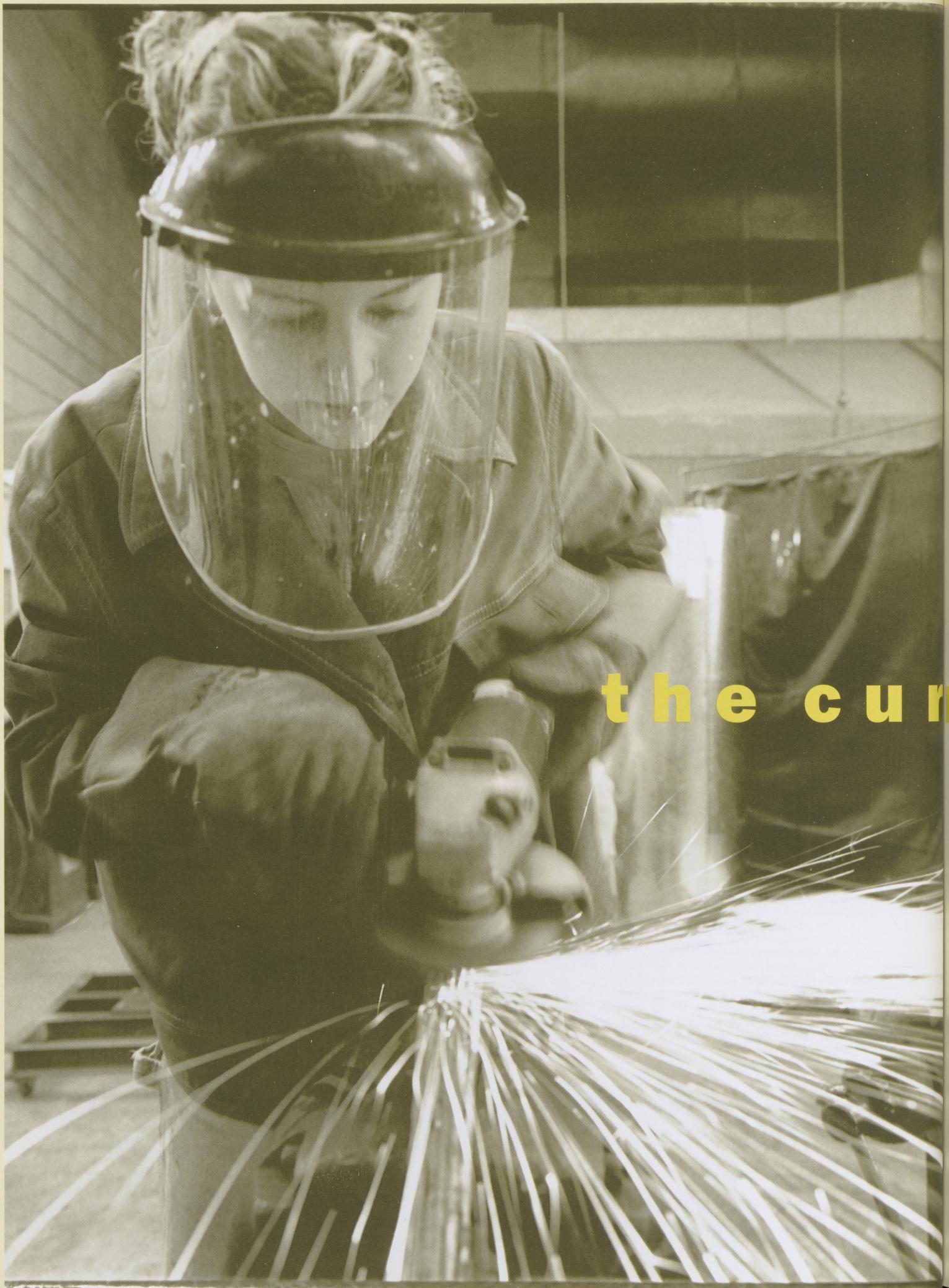


Oakland Museum of California [11]

The Oakland Museum of California is a unique Bay Area resource for California art and natural science history. Their large collection of Bay Area art is filled with pieces created by Art Institute faculty and alumni.

3

11



The
San Francisco
Art Institute's
BFA
MFA and
Post Baccalaureate
Programs

are designed to provide emerging artists on all levels of experience with the mastery they will need to stake their claim to productive lives in the arts. The programs

emphasize
vision,
skill,
intellectual
development
and
hands-on
experience.



Curriculum

Whether you decide to study one medium exclusively or take advantage of the Art Institute's flexibility to design

a course of study including more than one traditional discipline, you will be challenged and supported in your efforts to create work that is personal and unique. Throughout the curriculum are skills courses on all levels to help you bring those visions to life. Letters and Science courses, along with an institute-wide emphasis on critique, will provide you with the intellectual confidence every successful artist needs.

Finally, you will learn from doing.

The Art Institute believes in the value of practical experience for students, so you will have ample opportunities to exhibit your work and, if you choose, to teach and to participate in internships. The school's unique position as a vital member of the local, national and international art world is emphasized by innovative classes that expand the artist's visionary role beyond the walls of the studio, encouraging interaction with the larger community. In particular, the school creates a variety of opportunities to take advantage of the Bay Area's thriving art, film, performance, photography and video enclaves.



Burning Black Sabbath
Saul Green
bfa '90

The BFA Program starts from the basic premise that emerging artists need two things—the ability to think creatively and the means and confidence to realize their visions. Through carefully balancing required

elements with flexible curricular options, the Program provides students with equal parts skill, guidance and the freedom to explore and to break new artistic ground.



the bfa program

creating the foundation

The Freshman Year

The purpose of first-year study at the Art Institute is threefold:

1. To provide students with the basic skills and information necessary to begin work in their primary area of study;
2. To provide students with a strong, comprehensive foundation in liberal arts and art history;
3. To provide students with a nurturing community that shares a common vocabulary for description, analysis and criticism, as well as values concerning the nature of art and the artist's role in society.

The Interdisciplinary Core Course

Required of all freshmen, the one-semester Interdisciplinary Core Course integrates students into the Art Institute community and emphasizes the school's values of personal integrity, rigorous criticism, creativity and risk.

The course combines studio and theory, providing a secure foundation for the aesthetic, critical and intellectual skills inherent in the creative process: examination of the 2-D, 3-D, 4-D philosophical and visual concepts that foster personal style and vision; the exploration of design theory, color theory, figurative and non-figurative styles of art; and the vocabulary and techniques of art criticism. Students select two Methods and Materials courses and/or beginning classes in different areas of study. These offer students a basic mastery of skills, techniques and theory in different media.

Freshman Year Curricular Requirements

Interdisciplinary Core	3 units
English Composition	6 units
Materials and Methods	6 units
Studio Electives	9 units
Art History Survey	6 units

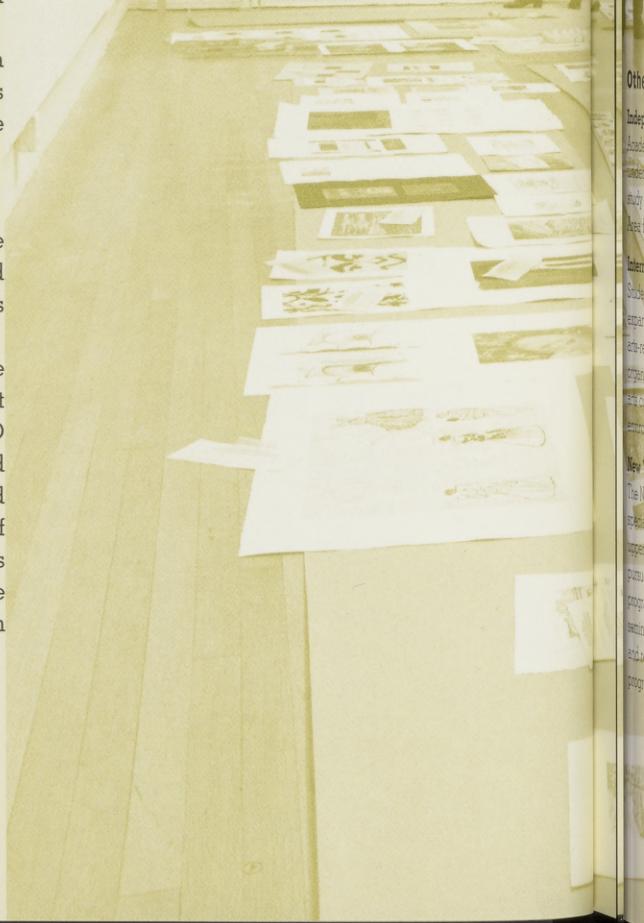
For all students, the BFA Program includes 48 units of Letters and Science and Art History.

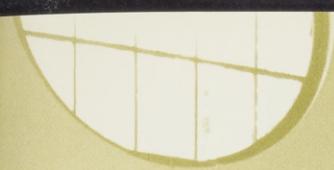
Letters and Science and Art History Requirements

(following freshman year)

Mathematics	3 units
Natural Science	3 units
Social Sciences	3 units
Studies in Global Culture	3 units
Contemporary Art History Survey	3 units
History of Western Civilization	6 units
Methodologies of Modernism	6 units
Art History Electives	6 units
3 of 6 units will be in the student's area of study	
Letters and Science Elective	3 or 6 units

Letters and Science exempts students with sufficient computational skills from taking the mathematics requirement. Students who are exempted will have 6 units of Letters and Science electives.





Studio Options

Students may pursue degrees in one of the following areas of study:

Film
Interdisciplinary (including Digital Media)
New Genres
Painting
Photography
Printmaking
Sculpture (including Ceramic Sculpture)

The studio requirement includes 72 units, of which 36 are in your area of study. The balance typically consists of electives drawn from the curriculum at large.



Other Academic Opportunities

Independent Study

Academically outstanding junior undergraduates may propose independent study projects undertaken outside the Bay Area for one semester.

Internships

Students are given the opportunity to expand their art training to include work in arts-related arenas, such as nonprofit organizations, social service agencies with arts components, non-traditional teaching environments and schools.

New York Studio Program

The New York Studio Program provides a special educational opportunity for two upper-level students per semester to pursue study in a New York studio. The program includes regular critiques, weekly seminars, evening lectures, visiting artists and regular faculty evaluation of student progress.

Student Mobility

The Mobility Programs, sponsored by the Association of Independent Colleges of Art and Design, offer students an opportunity to participate in a one-semester exchange program at another art school in the U.S.

International Study

In addition to study opportunities in the United States, the Art Institute has established exchange programs with several foreign schools in countries such as Canada, The Netherlands, Germany, France, England, Japan, Scotland and the Czech Republic.

Summer Sessions

During the summer, matriculating students can immerse themselves in intensive studio practice, choose from courses in all areas of study and/or complete necessary requirements in English, art history, or other Letters and Science courses. Classes meet daily for one-, two-, four- and eight-week sessions in June, July and August.

ANTHONY POWERS



Growing up in Long Island, Anthony Powers' goal was either to draw comic books or to play football. After breaking both legs twice, football was out.

Flash forward to Portfolio Day. Anthony is 18. "It was during the Blizzard of '94, and the first information table I saw was the San Francisco Art Institute's. California was looking good."

Anthony liked the informality of the place. ("There's such a small bureaucracy, it hardly exists.") But when he decided he wanted to make the transition from painting and printmaking to photography, he was afraid that the Art Institute wouldn't offer enough guidance. "I appreciated the informality, but what I didn't appreciate yet was the freedom."

He decided to transfer to an art school back east.

"They took me by the hand technically, but I was shocked to find out that the artists they were looking at were Art Institute faculty like Linda Connor, George Kuchar, Larry Jordan and Hank Wessel. It didn't take me long to figure out that if I stayed there they were going to train me to be an assistant to some San Francisco Art Institute graduate."

So back he came. And this time he stayed.

"I was ready to ask for what I needed, and, as a result, I learned it better. I didn't even wait for a class; when I wanted to learn how to print in color, I bugged a grad student to teach me."

The photographs Anthony showed us cover a wide range of subject matter depicting the idiosyncrasies of suburban life, its people and places. From houses blazing with Christmas lights to his brother and childhood friend Cliff showing off their militia rifles, a common thread is that the photographs are saturated with color. There is an exuberance, even joy, about them, as though Anthony just discovered the day before yesterday that the world has color in it—definitely not the work of an assistant.



The San Francisco Art Institute's MFA Program helps students develop an independent body of work and personalized conceptual foundation to be pursued throughout their lives.

the mfa program

graduate studio program

MFA students are challenged to surpass and transform previous work and ideas in order to break through to something truly new. The program is formatted to cross over the boundaries of the various disciplines in a conscious manner when relevant to student work and ideas. Interaction among students working in different media is common. It is also designed to meet the most challenging demands of the student who wishes to study a single discipline in depth.

The graduate Art History, Theory and Criticism program includes seminars taught by accomplished art historians, critics and curators to further investigate and discuss topics relevant to the understanding of both past and present-day art and culture.

Students may enroll in the MFA Program in the following areas of study: Filmmaking, New Genres, Painting, Photography, Printmaking and Sculpture.



Visiting artist Robert Irwin with SFAI mfa students

Faculty

Richard Berger
Bill Berkson
Pegan Brooke
Linda Connor
Dewey Crumpler
Jack Fulton
Ernie Gehr
Sharon Grace
Doug Hall
Pat Klein
Paul Kos
Tony Labat
Janis Crystal Lipzin

Reagan Louie
Bruce McGaw
Irene Pijoan
John Roloff
Sam Tchakalian
Mark Van Proyen
Carlos Villa
Hank Wessel

Adjunct Faculty

Frances McCormack

Visiting Faculty 1998

Lee Altman
printmaking/painting/drawing
Ray Beldner
sculpture/installation
Timothy Berry
printmaking/painting
Charles Boone
film/interdisciplinary studies
Jamie Brunson
painting/sculpture
James Cambronne
printmaking/painting
Ann Chamberlain
photography/interdisciplinary
Stephanie Ellis
art history
Andy Grundberg
photography history
Mildred Howard
sculpture/installation
Alice Joanou
interdisciplinary/new genres
Young Kim
photography
Natasha Leof
French art & literature
Jann Nunn
sculpture/installation
Francette Pacteau
art history
Charlotte Pryce
film
Brett Reichman
painting/drawing
Robert Riley
art history/printmaking

Untitled
Tara Ray, mfa '97
sculpture

"It was the early 70s, when hitchhiking was OK," recalls Randall Sinner. "I set out from Lincoln, Nebraska to the West Coast, to see 'the big water'—The Pacific Ocean."

He was walking to the Bay one day in San Francisco when he passed the Art Institute. "For some reason," Randall remembers, "I had the impulse to go inside. I gave myself a tour. Of course, I had no way of knowing that some two decades later I'd be a student there."

Even today, after he has completed his undergraduate degree and is about to enter the MFA program, Randall is still amazed. The ground covered over those three decades was remarkable. Like many Art Institute students, Randall's creative, exploratory nature showed itself long before the commitment to a life as an artist was solidified.

"I refused to register for the draft during the Vietnam War," says Randall. "I wouldn't have gone under any circumstances."

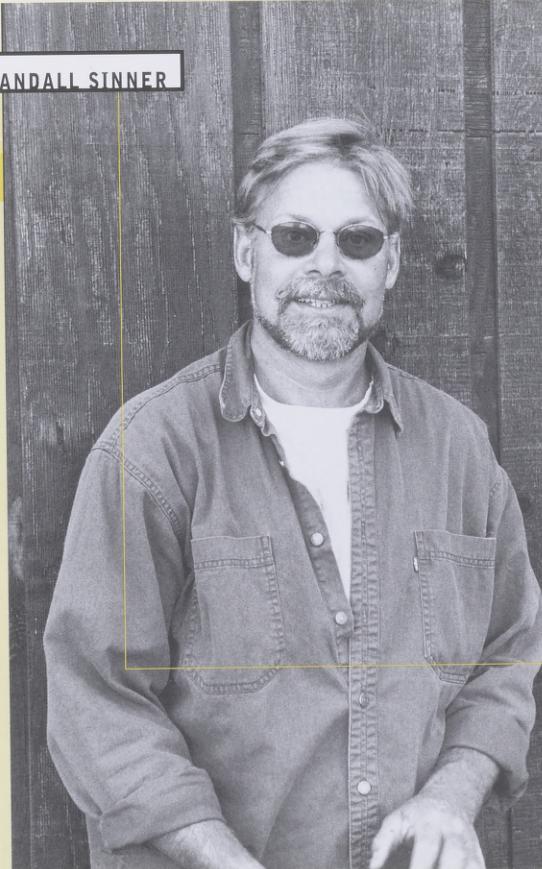
Instead, he did a stint in the Peace Corps. "The Peace Corps was my ticket out of the country, my ticket to travel—to South America, Europe, Africa. Later, after my time in the Peace Corps, I was in Uganda, after the Amin regime, helping to rebuild the country's infrastructure.

"That came about in a funny way. I was supposed to meet a friend to climb Mt. Kilamanjaro. He never showed up. Instead, I got malaria. I was treated by an Italian doctor who was rebuilding the hospitals there. I stayed on to help. I have always been a builder, a maker."

One of the things Randall says he likes most about the Art Institute is the mix of generations, the cultural diversity, the buzz.

"I have a young friend, Bob, in the new genres department who doesn't understand me at all, and I'm not sure I understand his world. His attention span seems short, jerky, fragmented to me, yet he comes up with these amazing ideas—I have no idea where they come from. I'm more hands-on, methodical, process-oriented—I'm sure he sees me as some sort of dinosaur. But what I'm learning from him is incredible. And I hope he would say it works both ways."

RANDALL SINNER



Curricular Requirements

Semester 1	Studio Critique Seminar Graduate Tutorial Art History, Theory and Criticism Interdisciplinary Studio Seminar Friday Lecture Series
Semester 2	Studio Critique Seminar Graduate Tutorial Art History, Theory and Criticism General Elective* Friday Lecture Series Intermediate Review
Semester 3	Studio Critique Seminar Graduate Tutorial Art History, Theory and Criticism Internship/Teaching Assistantship Program General Elective*
Semester 4	Studio Critique Seminar Graduate Tutorial Internship/Teaching Assistantship Program Two General Electives* Final Review Exhibition and Catalog

* General Electives include studio courses, interdisciplinary seminars, seminars in art history, theory and criticism, additional internships/ teaching assistantships, the history of a student's area of study (if such a course has not been completed as an undergraduate). All students must fulfill the BFA art history requirement in the major prior to or concurrent with their enrollment in the MFA Program and demonstrate knowledge of Western art history equivalent to the BFA courses AH40A and AH40B. No student will be allowed to complete the MFA Program without fulfillment of these undergraduate prerequisites.

Untitled
Mary Ruth Black
mfa '98

your choice of studio

The MFA and Post-Baccalaureate Programs provide studio spaces for students in two San Francisco locations—at 731 Market Street and at 701 Chestnut Street. Each has its advantages. The Market Street studios are in the vicinity of the San Francisco Museum of Modern Art, Yerba Buena Center for the Arts and prominent museums and galleries, while the Chestnut Street studios are right down the hill from the main campus. Both spaces offer 24-hour access and are lively, stimulating, communal environments, where it is not uncommon to find students of all disciplines enjoying each others' company and holding impromptu aesthetic discussions late into the night. Studio preferences are honored on a first-come, first-served basis.

m f a



Untitled
Kyle Monhollen
mfa '98

"All Art Institute studio faculty

are working artists. My own most significant teachers were those who
lived and worked as artists. The tenacity and devotion necessary to sustain
the artist's life needs to be witnessed by students."

—PEGAN BROOKE, FACULTY AND GRADUATE STUDIO PROGRAM DIRECTOR

Friday Lecture Series

The Friday Lecture Series, a required element of the MFA Program, has featured a remarkable roster of national and international speakers over the years. These are just a few of the more recent guests:

Martin Arnold
Austrian filmmaker

Bedri Bayham
painter/performance artist from Istanbul

Charles Boone
musician, critic

Victor Burgin
English conceptual artist, photographer and theorist

Fred Camper
experimental and narrative film/film critic

Enrique Chagoya
painter

Linda Day
Los Angeles-based painter

George Dietzler
ecological artist from Cologne

Bonnie Earls-Solari
director of Bank of America Gallery, San Francisco

Jim Fischer
director of Visual Aid

Hal Foster
art critic

Barbara Hammer
filmmaker

Larry Harvey
founder of Burning man

Connie Hatch
photographer/installation artist

Mary Heilmann
New York-based painter

Donna Henes
urban shaman and celebration artist

Liza Lou
installation artist

Harry Mathews
poet/writer

Paul McCarthy
Los Angeles-based performance/video artist

Gunvor Nelson
filmmaker from Sweden

Linda Nishio
Los Angeles-based installation artist/sculptor

Deborah Orapallo
painter

Sabina Ott
Los Angeles-based painter/sculptor

Renny Pritiken
curator, Yerba Buena Center for the Arts, San Francisco

Armando Rascon
artist/social activist

Meridel Rubenstein
large format photography/collaborative installation artist

Shahzia Sikander
Pakistan-based painter

Hans Sluga
professor of philosophy, UC Berkeley

Jedrzej Stepak
performance/installation artist from Poland

Ellen Zweig
New York-based performance/installation artist

The Post-Baccalaureate Program provides students who have an undergraduate degree the opportunity to delve more deeply into their art. You may also enroll in the program with the aim toward developing your work in preparation for graduate-level study in a Master of Fine Arts Program.

the post-baccalaureate program

Untitled
Magdalene Story
mfa '97

Curricular Requirements

Semester 1	Post-Baccalaureate Seminar Graduate Tutorial Art History 2 Undergraduate Electives
Semester 2	Post-Baccalaureate Seminar Graduate Tutorial Art History 2 Undergraduate Electives

Covering two semesters, it is customized to help students create a body of work that is competitive at the graduate admissions level.

The Post-Baccalaureate Program is designed to address the needs of a range of students. While primarily directed toward students who have not earned a BFA from a professional fine arts school, the program is a good choice for students who want to prepare for advanced-level work, such as students with a degree in another area but who have substantial studio experience, or students with a degree in art but who wish to pursue graduate work in a different area.

The studio curriculum combines the tutorial aspect of graduate school with the formal course work of an advanced undergraduate program. Students supplement their studio work with one art history class and a Post-Baccalaureate Critique seminar each semester. Thirty units are required to complete the program.

Students may enroll in the Post-Baccalaureate Program in the following areas of study: Filmmaking, New Genres, Painting, Photography, Printmaking and Sculpture.

Note: Completion of the Program does not guarantee admission to the MFA Program. Post-Baccalaureate students choosing to apply to the Art Institute's MFA Program apply late in the second semester with actual work and an in person interview with SFAI faculty.



Stephanie Hemel was terrified when she entered the Post-Baccalaureate Program. "All of a sudden I was being treated like a real artist. I was expected to make all my own choices, and even though it's what I had always wanted, it took some getting used to. I'm glad I stuck with it. As soon as you learn how to work this place, you can get everything you need here. The close-knit sense of community that has developed among the members of my post-baccalaureate class is especially great. It's become a model for me of how artists can support each other."

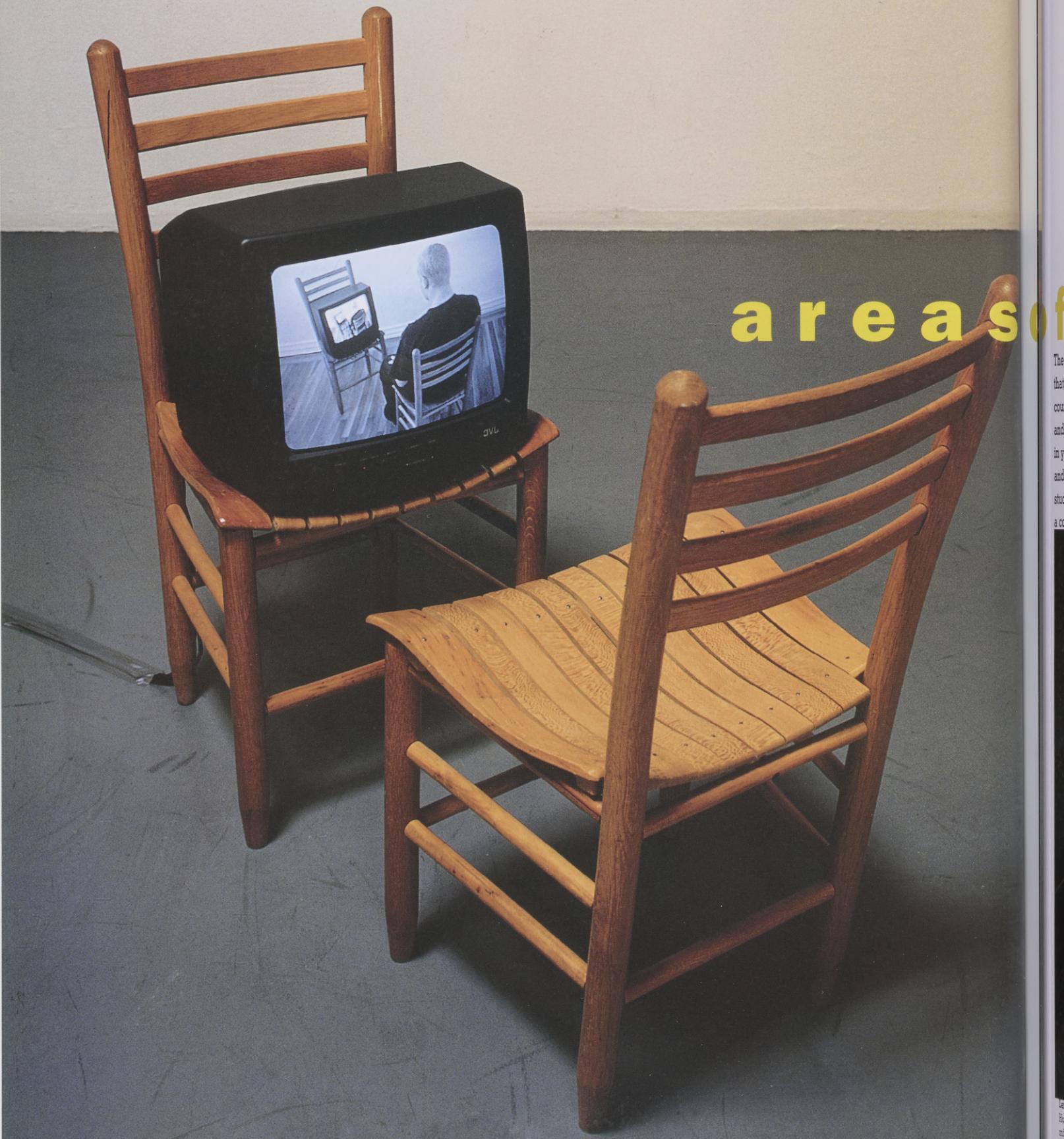
Stephanie lives in a warehouse in Oakland where she works on the preliminary drawings for her sculptures. On a typical day, she drives over the Bay Bridge ("I never get tired of the view —so different from the flatness of New Orleans.") At the Art Institute's Chestnut Street studios, a block away from the main campus, she transforms the drawings into elegant, edgy, three-dimensional objects.

She showed us what she is working on: huge, menacing pieces out of wood and clay and metal that look like giant spears disguised as oversized sewing needles.

"Femininity has its creative side," Stephanie explains, "but also a destructive side, every bit as dangerous as men's."

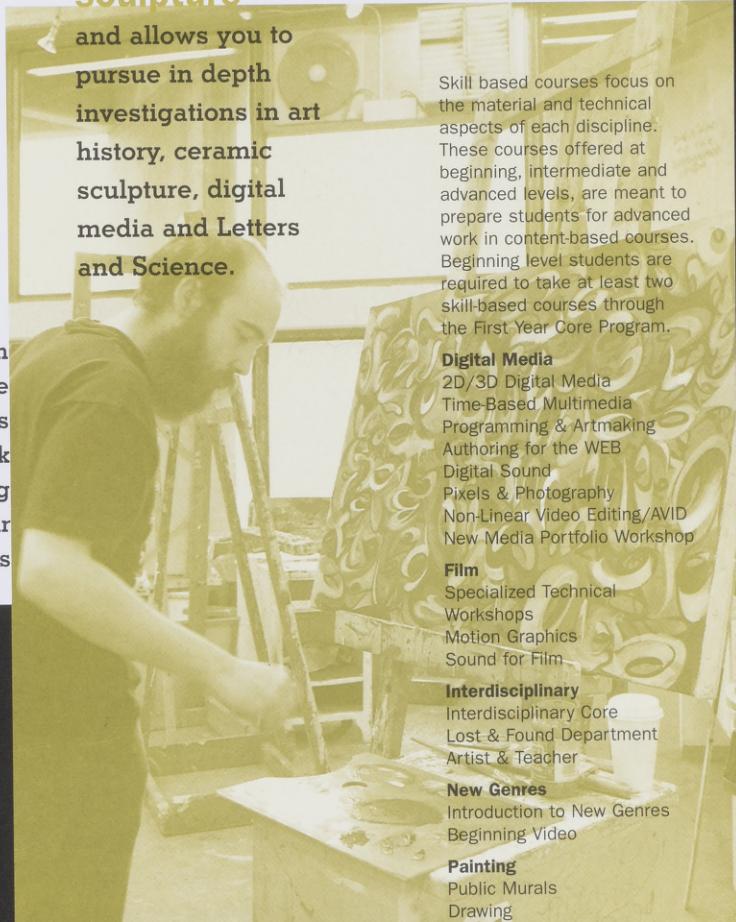
Stephanie's work is steeped in her own ambivalence: She learned to sew as a child through imitating her mother, she told us. She still loves to sew, but she also loves working with power tools—something that girls "aren't supposed to do." Her current work reads both as a tribute and as an act of revenge.

areas



The
San Francisco Art Institute
offers degrees in **film**
interdisciplinary
new genres
painting
photography
printmaking
sculpture

and allows you to
pursue in depth
investigations in art
history, ceramic
sculpture, digital
media and Letters
and Science.



Skill based courses focus on the material and technical aspects of each discipline. These courses offered at beginning, intermediate and advanced levels, are meant to prepare students for advanced work in content-based courses. Beginning level students are required to take at least two skill-based courses through the First Year Core Program.

Digital Media
2D/3D Digital Media
Time-Based Multimedia
Programming & Artmaking
Authoring for the WEB
Digital Sound
Pixels & Photography
Non-Linear Video Editing/AVID
New Media Portfolio Workshop

Film
Specialized Technical
Workshops
Motion Graphics
Sound for Film

Interdisciplinary
Interdisciplinary Core
Lost & Found Department
Artist & Teacher

New Genres
Introduction to New Genres
Beginning Video

Painting
Public Murals
Drawing
Multidisciplinary Collage
Tools & Techniques
Anatomy & the Model
Color

Photography
Beginning Photography
Materials & Methods
The View Camera
Color Photography
Non-Silver Photography
Elements of Lighting
The Fine Print

Printmaking
Screen Printing
Etching
Photo-Printmaking
Lithography
Relief Printing
Artist's Books
Drawing for Printmaking
Monotype/Monoprint

Sculpture
Form & Processes
Structure & Concept
Materials & Methods: Welding
Ceramic Sculpture

as of study

The Art Institute believes in a strong, comprehensive education that encompasses the fine arts, art history and letters and science courses. The curriculum is developed to provide you with the skills and information necessary to develop your ideas and pursue work in your primary area of study. Establishing a solid understanding and foundation in your academic studies further enhances your studio practice and your participation in a community that shares a common vocabulary for description, analysis and criticism.



Left: Untitled
Howie Cherman
mfa '98

Warrior Girl Takes Flight from Walls, March 1998
Warrior Girl (Kate McGlynn)
bfa '98



"Our program stresses a tradition of filmmaking and film appreciation that goes back to the 1920s. Marcel Duchamp,

Man Ray, Hans Richter and Maya Deren were some of the early practitioners of this tradition of cinema which, over the years, has taken off in a myriad of different directions."

—ERNIE GEHR, FACULTY

If the Art Institute prides itself on one thing, it is the nonconformity of its students. Students tend to follow their intuition rather than a predetermined career plan. Consider the rollercoaster ride of Gerald Hawk:

Grew up in Michigan. Went to art school back east. Took to the road with some friends to get away from the winter and ended up in Phoenix, Arizona, where the spirituality of the desert appealed to him. Took over Gallery X in Phoenix and made it thrive. Received lots of positive press, and became a prominent figure in the art scene there. Quit when it started taking too much time away from his own work. Survived ("barely") selling paintings and doing performances. Added journalism: did interviews for "Zone" magazine. ("I'm most proud of my interview with Bill Viola.")

Then, a turning point. His best friend committed suicide, which led to soul-searching and another migration, this time further west, to California.

"I knew the members of a band who said I could stay with them. I did video-related work for about nine months.

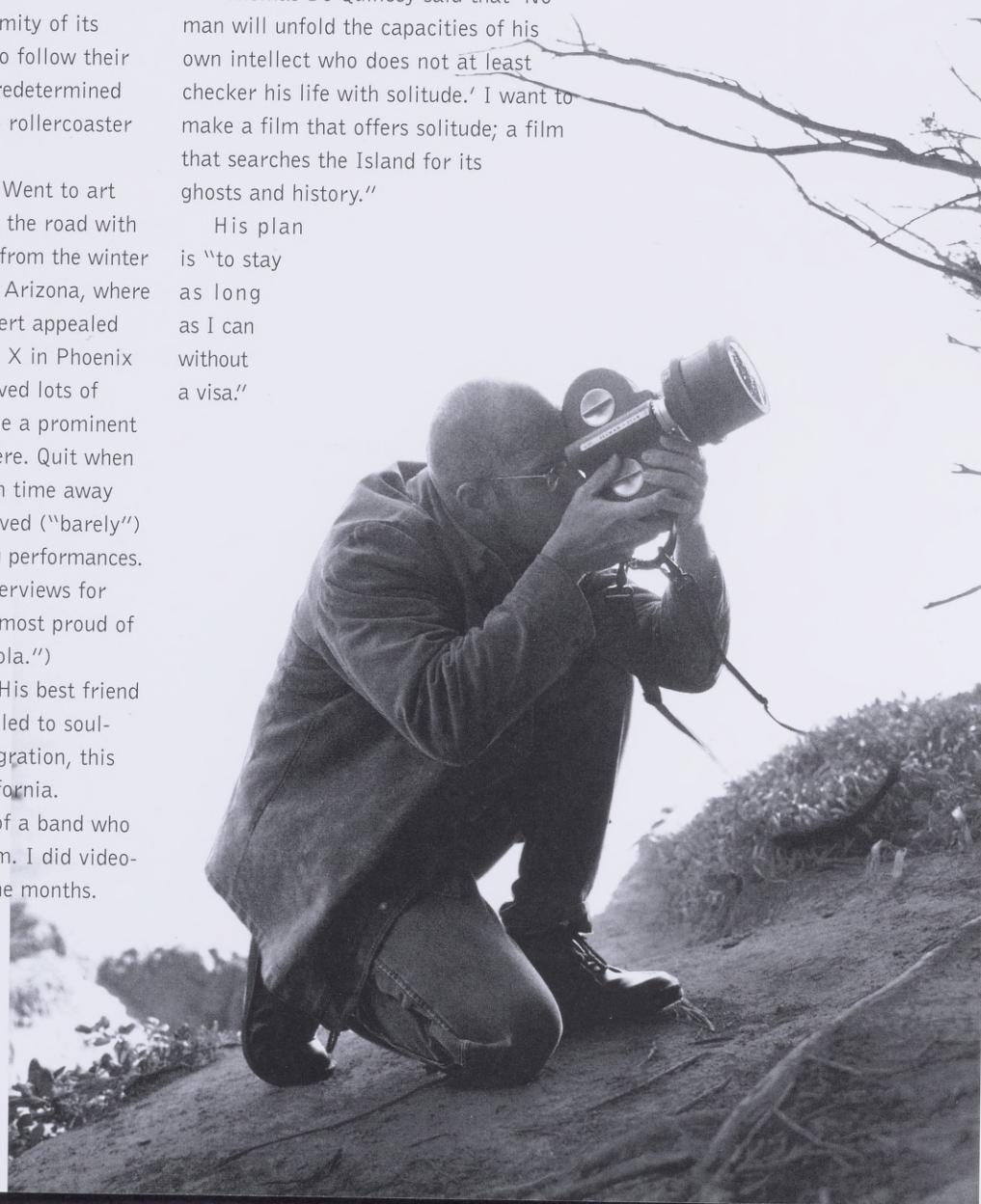
Then I went back to Michigan, bought a camera and started making my own videos. I came out west again, at 29, to do film at the Art Institute, and I've been here for the past three years."

Gerald's latest passion is his independent study. He's going to do a film in Easter Island, a place which, like the Arizona desert, he finds spiritually alive.

"Thomas De Quincey said that 'No man will unfold the capacities of his own intellect who does not at least checker his life with solitude.' I want to make a film that offers solitude; a film that searches the Island for its ghosts and history."

His plan is "to stay as long as I can without a visa."

GERALD HAWK





Untitled
Steve Polta
mfa '98

film

Faculty

Steve Anker
Ernie Gehr
Lawrence Jordan
George Kuchar
Janis Crystal Lipzin
Al Wong

Adjunct Faculty

Jeff Rosenstock

Visiting Faculty '98

Dominic Angerame
Charles Boone
Bill Fontana
Ross Lipman
Charlotte Pryce
Mary Tsiongas
Michael Wallin

The filmmaking studios at the San Francisco Art Institute offer an opportunity to use film to express personal, poetic visions, in much the same way as a painter uses oils. Students in this area of study create experimental films that are strictly fine arts projects, unrelated to commercial filmmaking. They are trained to think creatively; theoretical issues and history of experimental film are thoroughly covered. The studios are fully equipped to produce films with the ultimate emphasis on doing and making, on seeing projects through from inception to completion.

The faculty support a broad range of work. Available to students is training and guidance in just about every area of filmmaking coming under the overall framework of the experimental, including conceptual animation, abstraction, and artistic documentary and narrative forms.

The BFA Film Major							
Year 1		Year 2		Year 3		Year 4	
3	Interdisciplinary Core	9	Major Studio	9	Major Studio	6	Methodologies of Modernism
9	Studio Electives	9	Elective Studio	9	Elective Studio	6	Major Studio
6	Materials and Methods	3	Art History	3	History of Film	9	Elective Studio
6	Art History	6	Western Civilization	3	Social Science	3	Senior Review
6	English	3	Math	3	L & S Elective	3	Art History
				3	Natural Science	3	Global Studies

interdisciplinary

The Interdisciplinary major incorporates a wide variety of ways of thinking and numerous media in the realization of artists' ideas. It addresses the need of those students who wish to become highly proficient in more than one discipline, as well as those who need to mix elements of many disciplines in order to fulfill their vision.

In many respects, the Interdisciplinary major promotes a dialogue across the disciplines and encourages students to have a broad experience and exposure to the multitude of possibilities of how to make art, who their audience is and how they should best present their work and ideas.

Specific courses range from Lawrence Jordan's *Lost and Found Department*, which combines painting, collage and found objects, to Ray Beldner and Loretta Gargan's *Public Art and the Social Landscape*, which will develop a laboratory/garden/public art piece at the Francisco Middle School, to *Artist as Citizen*, a group-taught course that addresses the need to better prepare art students for active and participatory roles of leadership in our democratic society.

For Interdisciplinary students specifically interested in digital media, the **Center for Digital Media** offers students a place to utilize the latest computer technology to break traditional boundaries that have previously divided the established autonomous disciplines of photography, painting, printmaking, sculpture, film and video.

Courses and opportunities for students both in and outside of the school continually grow and change, allowing the Interdisciplinary student a rigorous curriculum and a variety of opportunities.

Margaret Leonard, an Interdisciplinary student, needed six credits to finish her BFA degree, so she decided to extend her internship at the Headlands Center for the Arts into an independent study. She had three objectives: to earn credits, to find out what it was like working for a nonprofit arts organization and to get paid.

Located on a breathtaking stretch of land just north of the Golden Gate Bridge, the Headlands offers a wide variety of programs to the public and working artists, including open houses, performances, lectures and installations, rental studios, and residencies for California artists and artists from selected U.S. states and foreign countries. So many students, faculty and alumni have had connections with the Headlands over the years it has practically become the Art Institute's second home.

"They had just lost some regular staff," Margaret told us, "so even though I was ostensibly working for the Public Relations Director and the Development Director, I was also helping out in a lot of other areas. Though it was a temporary position, it turned out to be full-time and very intense."

Margaret decided not to apply for the permanent full-time position.

"I'm just not ready to go from art school into a 40-hour-a-week job. I feel like I'd be selling myself short if I didn't do the impossible and become a working artist.

Recently, I sold five paintings in a show in San Diego. It's a start."

MARGARET LEONARD



Leaf Book
Jennifer Cooley
bfa '98



"Conservatism and the artist are eternal rivals. Conservatism wants things to fit into place, to be predictable and stay the same. The artist is following the universe, which is never static." —LAWRENCE JORDAN, FACULTY

Faculty

Steve Anker
Richard Berger
Bill Berkson
Sharon Grace
Doug Hall
Lawrence Jordan
Paul Kos
Janis Lipzin
Reagan Louie
Jeremy Morgan
Inez Storer
Mark Van Proyen
Al Wong

Adjunct Faculty

Rozanne Stringer

Visiting

Faculty '98

Ray Beldner
Claudia Bernardi
Julie Blankenship
Pamela Blotner
Charles Boone
Ed Burnam
Richard Kamler
Catherine Clark
Loretta Gargan
Natasha Leoff
Brett Reichman
Linda Samuels
Sharon Siskin
Jeremy Stone

Untitled
Leslie Shows
bfa '98



Year 1
units

The BFA Interdisciplinary Major

Year 1 units	Year 2	Year 3	Year 4
3 Interdisciplinary Core	12 Studio	12 Studio	12 Studio
9 Studio Electives	6 Interdisciplinary Seminar	3 Junior Review	6 Senior Review
6 Materials and Methods	3 Art History	6 Methodologies of Modernism	3 Social Science
6 Art History	6 Western Civilization	3 Artist as Citizen	3 Global Studies
6 English	3 Math	3 Interdepartmental Theory & Criticism	3 L & S Elective
		3 Art History	3 Art History
		3 Natural Science	

**Excerpt from the cover story
of the March 1996 issue of
Art in America**

No mistake about it, *The Rose* is a creation picture. (Jay) DeFeo likened its kaleidoscopic memory process to "a pinwheel where everything gets swept into it on one side [and] then, on the other, were things spilling out." In *The Rose*, "things" also spill out in a fair pictorial account of the unity of divine light caught in the cosmogonic act (in gnostic terms, the changeable universe issues from the light's self-shattering). Of course, what distinguishes *The Rose* from other kindred, mandalalike images is its paradoxical, palpitating meatiness. Taken at face value, the thing is imposing. At a glance, the sheer mass kicks into visibility of the kind to induce gulps in the unwary viewer, and its staying power—both as you look and as you call it to mind days afterward—is equally immense. It's that sort of head-on collision with ineffability locked into earthy stuff that had the intimates of DeFeo's process recalling the work, as George Herms did last year, as "the ultimate living being." If *The Eyes* is about sentience and *The Jewel* pinpoints in a flash the splendid irritability of matter, *The Rose* concisely summons up the subjective life of the infinite. It makes tumultuous creation look variously sociable and moody. The suspended image burns the near air, an incandescence that feels both related and alien to the muddy substances producing it.

—Bill Berkson, faculty

Excerpt from *Trickster in the Land of Dreams*, University of Nebraska Press (1995)

In the winter, when the snakes were in their dens and the stories could be told, the People sat around the cooking fires or huddled under the rabbitskin blankets and told of the first things. In that moment of telling the mythtime was really there, Elder Brother World with his schemes of utopia, Coyote with his cocked head and terminal stutter rose up in smoke, and the world was still being formed. Like some many-dimensional patchwork quilt that existed only in the mind, every story was a part of every other story. When white people first came to record these tales in books and, later, with sound devices, what came to be preserved was only a pale transcript, a fragment. For story was a texture, a space, a performance that was always happening, never complete. It did not go off like an arrow straight to some preordained target, but was an interval that summoned up the other intervals of People's being. For the lives of such letterless folk are their poetry: ritual, costume, the way they cook or hunt—the symmetries and asymmetries, metaphors, and contiguities of their daily reality—all these are meanings that cannot be teased out of their living tissue, meanings that can only be in some manner falsified if they are defined. We, who have so burdened the world with our Sphinxes and our billboards, our Louvres and our Parthenons, have difficulty understanding a race whose art was stored in memory alone, who traveled light.

—Zeese Papanikolas, faculty

Homo Economicus

So where is Jes Grew now? As a "white cracker boy" I know corporate America commodified my culture's Jes Grew. Named it "Grunge," packaged it, marketed it, sold it while we slept late and hungover under wet-gray Pacific Northwest skies. They have taken 'Black Rap' music, music the black youths home spun, Jes Grew magic, and commodified, "docufashioned," MTV'd, and sold it to the American masses as a fashion revolution void of any political, cultural, or social concerns of the black youth who created it. Nineteen-sixties Jes Grew: Angela Davis, writer, political activist, lecturer, teacher, has become the "docufashion" female heroine/beauty symbol of the Black Panther Movement absorbed by an atmosphere of post-modern historical nostalgia. Panther movement: Dead brothers at Soledad Prison, assassinations in the streets and neighborhoods of Oakland. Sisters arrested or bashed in the streets, seen as potential revolutionaries for wearing their natural hair. A movement, our history, out of reach now that the popular image is a vehicle for marketing and mass consumption.

—Patrick Rock, bfa '97



Letters

rhyme time for julia

a day for mental health
a day to all our wealth

a somber day
enticed by light
will always ra-
diate delight

this pulse will change
irradiate
a gentle breeze
accentuates

rivers flow with fish unknown
a day for mental health

a noise does pause
with a drum and bass
a day to all our wealth

—e-mael, post-baccalaureate '98
and current mfa student



The Letters and Science (L&S) program comprises all courses of study in the humanities, mathematics and sciences, as well as art history, theory and criticism, for BFA and MFA candidates alike. The L&S and Art History faculty is committed to providing a thoroughgoing, informative and inspiring program, with the understanding that no serious artist can work fully without developing the language and conceptual skills, historical awareness and critical faculties encouraged by such a program. Further, art students need to understand the art of the past so that they can create the art of the future; they must know theory so that their skills can have consequences beyond mere technical facility; and they must read criticism in order to cogently discuss their own and others' work. (Note: media-specific courses in the histories of particular art forms are offered by the New Genres, Photography, Film, Sculpture and Printmaking departments; the history and issues of painting are covered in an Art History offering.)

Letters and Science

The L&S and Art History curriculum is designed to begin in the first two years with development of basic language skills and study of essential texts and histories of cultures located around the Mediterranean Sea and further, of the origins of modernity in Europe and elsewhere. These studies run in tandem with the first two parts of the three-semester, globally oriented Art History Survey. The third year builds on these bases towards an overview of the major paradigms in modernist thought and issues in contemporary art since 1960. The third and fourth years give students ample opportunities to expand and compare humanistic and scientific models as well as Western and non-Western points of view.

The San Francisco Art Institute may be unique among art schools in the emphasis it places on the written word. Letters and Science is not just an accreditation necessity or an adjunct to the rest of the curriculum. It's a place where students can study criticism and creative writing with distinguished scholars, authors and poets. Many Art Institute students attack writing with the same furious intensity as they do the visual arts. On these pages is a "portfolio" of work by faculty and students in Letters and Science.



Black

black photo corners
are hard to find
these days

people think
peaches and cherries,
black escapes even the weariest
eye

once in a while
festivity takes the back seat
in an old truck

that's when
the bones
show through

for a split moment
in time the robes
become transparent

—Mimi Chakarova, bfa '98

Faculty

Ruth Beames
Bill Berkson
Kathie Cinnater
Dewey Crumpler
Ray Mondini
Zeeze Papanikolas
Mark Van Proyen
Carlos Villa

Adjunct Faculty

Jonathan Lang
Keith Manson
Anna Novakov

Emeritus

Fred Martin

Visiting Faculty '98

Ed Burnam
Enrique Chagoya
Robert Gluck
Jane Harada
Thomas Humphrey
Julian Lang
Laurie Lazar
Julia Marshall
Cary Pepper
Peter Richards
Leslie Scalapino
Stephanie Ellis
Francette Pacteau
Jean McMann
Catherine Greenblatt
Meredith Tromble
John Rapko
Jeannene Przblyski
Constance Lewallen
Natasha Leof

Untitled
Christina Simon
bfa '98



Faculty

Sharon Grace
Doug Hall
Paul Kos
Tony Labat

Visiting Faculty '98

Margaret Crane
Martin Guttman
David Ireland
Alice Joanou
Gerhard Lischka
Daniela Salvioni
Stuart Sherman
Valerie Soe

"If questions aren't asked in art schools, away from the conservative heat of the art market, where then? If the political responsibility of a cultural reflexivity (why) is not taught along with a knowledge of the history of how artists have made meaning, then we are doomed to be oppressed by our traditions rather than informed by them." —JOSEPH KOSUTH, ARTIST

n e w g e n r e s

It is the inclination of institutions—and art schools are not exempt from this—to turn practices and ideas into manageable forms (traditions) that reflect the ideologies of those institutions. The New Genres Department recognizes this problem and attempts to address it by creating a curriculum that resists formulation and is heterodox. We proceed by encouraging students to question and to work outside of the more traditional practices of painting and sculpture. Our interest is not in teaching a craft but in questioning the complex process by which meaning is constructed.



Lydia Linker was sitting in a drawing class one day when the thought occurred to her: "I already know how to draw, why am I doing this?"

During the BFA Core program—the semester-long course that introduces students to each of the school's areas of study—the place Lydia connected was New Genres. There, faculty member Sharon Grace took her under her wing.

"Sometimes I would get discouraged and miss class. Sharon would take the initiative to call me and encourage me and reel me back in, which meant a lot to me."

LYDIA LINKER

The class became like a family."

Lydia is one of a small but important group of students on campus who are actively political. She's the student representative on the faculty senate and BFA student union president. She became involved with the local chapter of Women's Caucus, but her politics ultimately proved too radical for the group. They rejected her manifesto for a Subversive Revolutionary Collective, and she returned the compliment by referring to them as "a bunch of whining women."

An excellent writer who has integrated text into her performance pieces, Lydia is one of the movers behind "Philistine," a fledgling student publication. Tony Labat's Alternative Publishing class has been a major influence.

"Eventually, I want to be an independent publisher.

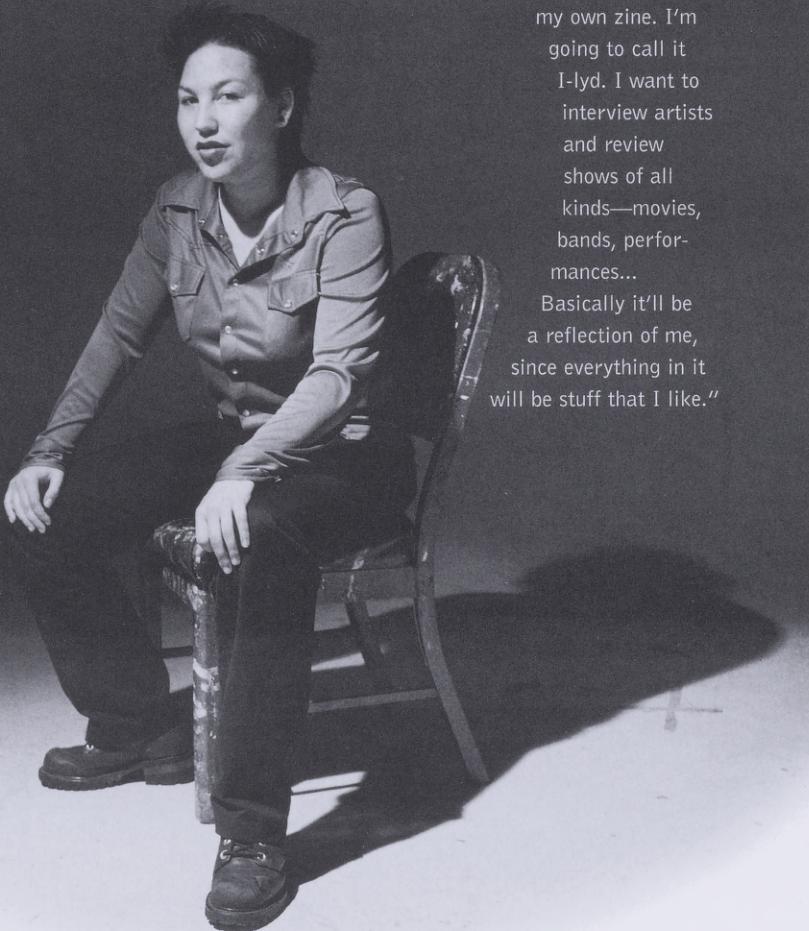
I'm trying to start my own zine. I'm going to call it I-lyd. I want to interview artists and review shows of all kinds—movies, bands, performances...

Basically it'll be a reflection of me, since everything in it will be stuff that I like."

"Ever since Marcel Duchamp threw a wrench into the system, a department such as New Genres became an inevitability...and to define it too closely would be to destroy the very nature of the revolution." —TONY LABAT, FACULTY

The BFA New Genres Major

Year 1	Units
3	Interdisciplinary Core
9	Studio Electives
6	Materials and Methods
6	Art History
6	English
9	Major Studio
9	Elective Studio
3	Art History
6	Western Civilization
3	Math
9	Major Studio
9	Elective Studio
3	New Genres Art History
3	Social Science
3	L & S Elective
3	Natural Science
6	Major Studio
9	Elective Studio
6	Methodologies of Modernism
3	Senior Review
3	Art History
3	Global Studies



Untitled
Sean Bluechel
bfa '98



**Apollo, Mt. Nemrut,
Turkey**
Linda Conner
faculty

Faculty

Linda Connor
Jack Fulton
Reagan Louie
Hank Wessel

Adjunct Faculty
Dona Lantz

Visiting Faculty '98

Michael Bishop
Julie Blankenship
Debra Bloomfield
Ann Chamberlain
Stephen Dampier
Janet Delany
Lukas Felzmann
Carlos Gasparinno
Andy Grundberg
Tim Harvey
Young Kim
Muffy Kibbey
Marcia Lieberman
Valerie Mendoza
Douglas Nickel
Darcey Padilla
J. John Priola
Susan Schwartzenberg
Thomas Sempere
Marcia Tanner
Jon Winet

"We have always been somewhat unpredictable and 'messy.' That makes some people nervous; they want a greater emphasis on order, on teaching by syllabus. Yet when you look at who's showing in galleries, it's not the students who were taught by the book."

—LINDA CONNOR, FACULTY



photography

The photography program balances what needs to be learned about craft, history and contemporary forms with the instilling of the critical means to re-examine and reinvent conventional forms of artmaking. The faculty encourages students to investigate the uncertain and creative ground between what is known and what they are discovering—a ground fertile to new ideas and yet open to inspiration from past visual history.

The curriculum is designed to give students the technical training characteristic—as though he were and aesthetic awareness to develop a strong individual expression as an artist. The faculty represent a broad range of interests and aesthetics; there is no “house style” that students are asked to imitate. Course offerings often reflect the individual passions and concerns of the instructors.

Photography graduates have taken many directions after leaving school. Some have become fine arts photographers exclusively, while others have combined their artistic vision with teaching, commercial photography, curatorial work and various professional careers. In every case, though, their ability to do their work creatively has been the legacy of their education here.

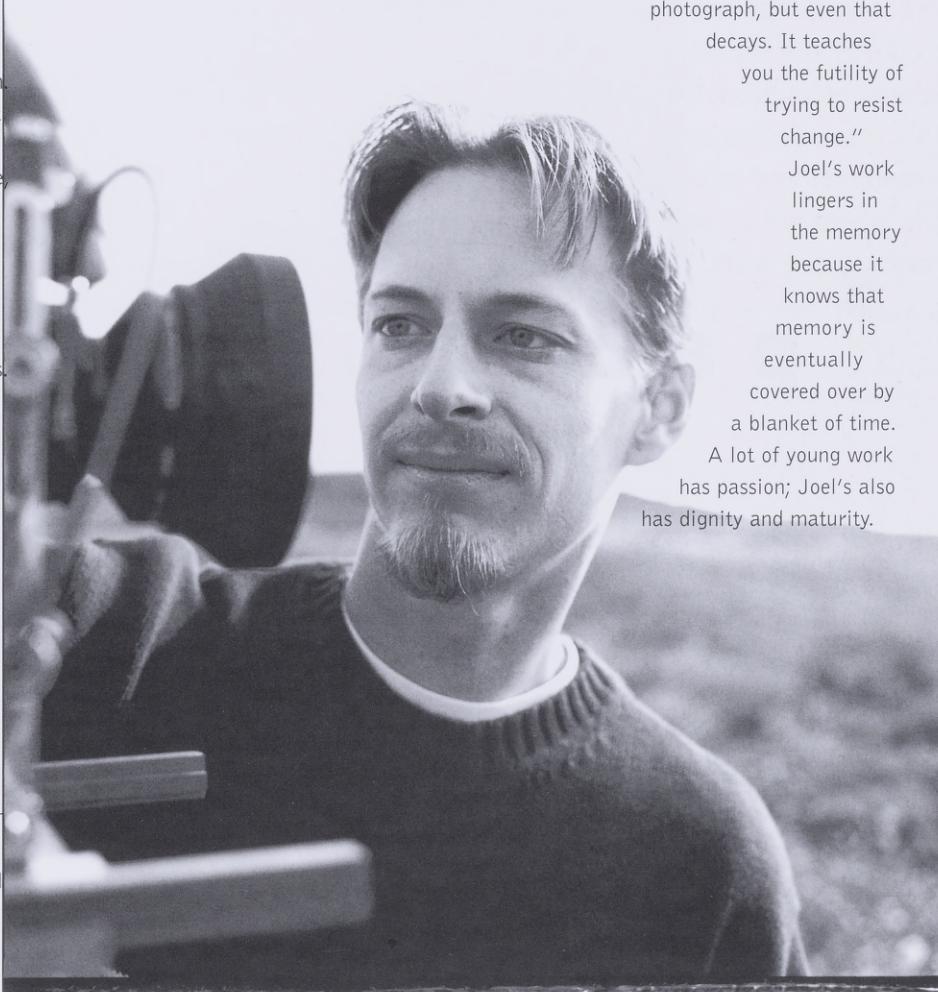
Joel Howe and his wife came out to the Bay Area from Boston—she to study theology at UC Berkeley; he to enter the Art Institute’s MFA Program. His undergraduate experience was at a small college back east, which he describes as “too conservative for me finally. After four years I realized I never truly fit in.”

He identified right away with the Art Institute’s exploratory spirit and responded to the “friendliness” and “openness” of the faculty and students. He told us he particularly values the relationship that has developed with photography faculty member Linda Connor, with whom he shares a passion for travel and philosophy.

“Linda is someone who gets right to the essence of what you’re doing. She never talks in ‘artspeak.’ After one of her critiques you feel inspired to go out and do more work, which to me is the greatest effect a teacher can have.”

Joel and his wife have traveled extensively in India, Nepal and South Africa. “Like most people, we’re looking for the meaning of life.” Joel tells us this with a smile, as though to telegraph his awareness that the search for the “meaning of life” has become one of the culture’s biggest clichés. Immediately, the ironic smile dissolves and is replaced with a serious expression that is more

JOEL HOWE



The recent series of photographs he showed us are poetic, metaphorical meditations on transience.

“I’m haunted by how little trace we leave as human beings. For example, a bed sheet has our trace on it until it is washed. The palm of a hand shows the imprint of an object, but only for a few moments. A scar lasts—until the body decomposes. One of the most enduring traces we can leave is a

photograph, but even that decays. It teaches you the futility of trying to resist change.”

Joel’s work lingers in the memory because it knows that memory is eventually covered over by a blanket of time.

A lot of young work has passion; Joel’s also has dignity and maturity.

The BFA Photography Major					
Year 1	units	Year 2	units	Year 4	
3	Interdisciplinary Core	9	Major Studio	9	Major Studio
9	Studio Electives	9	Elective Studio	9	Elective Studio
6	Materials and Methods	3	Art History	3	Photo Art History
6	Art History	6	Western Civilization	3	Social Science
6	English	3	Math	3	L & S Elective
				3	Natural Science
				6	Methodologies of Modernism
				3	Senior Review
				3	Global Studies
				6	Major Studio
				9	Elective Studio
				3	Art History

Canine
Christian Spruell
bfa '98



"Painting is an arena in which to think, feel and act. In painting, anything is possible. This very possibility of freedom challenges us:

What to paint? What matters the most? And how to paint it? Which visual language will best convey our ideas, emotions, sensations?

This intersection of what (content) and how (form) is where we meet to discuss the work."

—IRENE PIJOAN, FACULTY

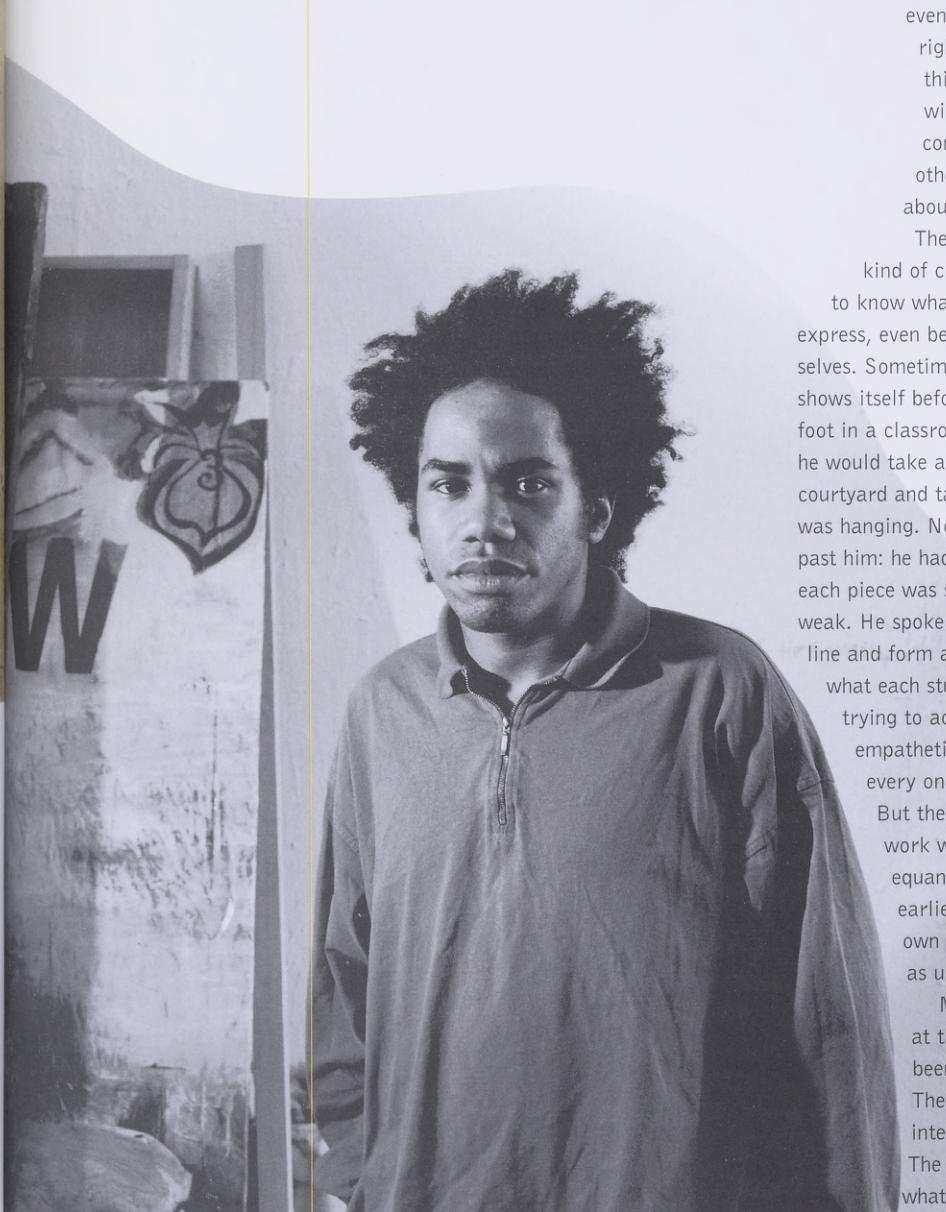
painting

Unlike some painting departments which embrace an "official" style and revolve around the work of one or two established teachers, the Art Institute's painting department has over a dozen full- and part-time faculty, each with a prominent career and highly original style. Passionately committed to their own visions, they nevertheless share the belief that an educational institution should open the door to a multiplicity of serious viewpoints—a fact attested to by the constant stream of distinguished visitors who are invited to add even greater breadth to the program.

The faculty share other basic attitudes as well, for instance that painting requires a certain rigor. Job one of the visual artist is to learn how to "see." Seeing, it turns out, is not something straightforward and simple that can be learned overnight. Rather, it develops gradually through perseverance in a challenging and supportive environment. Students begin to see when they start to appreciate that, consciously or inadvertently, everything in the work "communicates." It's the totality of elements—the ensemble—that is the ultimate symbol rather than any single element. Ensemble has as its nature the task of carrying the deepest meaning. Therefore, students must take responsibility for everything they place on the canvas. To do any less would be to compromise the integrity of the art form. The faculty expect no less of themselves. They welcome students who are ready to embrace painting as a serious and rewarding pursuit.

The BFA Painting Major	
Year	units
Year 1	3 Interdisciplinary Core 9 Studio Electives 6 Materials and Methods 6 Art History 6 English
Year 2	9 Major Studio 9 Elective Studio 3 Art History 6 Western Civilization 3 Math
Year 3	9 Major Studio 9 Elective Studio 3 Art History 3 Social Science 3 L & S Elective 3 Natural Science
Year 4	6 Major Studio 9 Elective Studio 6 Methodologies of Modernism 3 Senior Review 3 Global Studies 3 Art History

MOMAR CLEMONS



"Sam Tchakalian taught me to 'just put it down.' If you have pink next to green, don't worry about whether it's 'ugly.' Stay focused on the content."

"Bruce McGaw taught me the fundamentals. He challenged me on my palette—and on just about everything else."

"I learned about abstraction from Franklin Williams; also about assemblage and collage. He taught me to stay in touch with the moment and not to worry about the past or even what happened five minutes ago."

"As a black person, Dewey Crumpler was an important role model. He reminded me of my past and offered me a vision of what I could accomplish in the future."

Momar Clemons came to the Art Institute in 1991, right out of high school, self-taught and with a sheaf of sketchbooks under his arm. He charted a course favored by many Art Institute students of balancing periods of formal education with periods of time off to develop on his own, outside of academia.

He currently is a senior. His goal is to get an MFA degree and eventually to teach. ("Youth right now really need something. If artists aren't willing to go into the community to try to reach others, what are we really about?")

The best teachers have a kind of clairvoyance—they seem to know what students are trying to express, even before they know it themselves. Sometimes, the gift for teaching shows itself before a person even sets foot in a classroom. We asked Momar if he would take a walk with us around the courtyard and talk about the work that was hanging. Nothing seemed to get past him: he had a definite idea of where each piece was strong and where it was weak. He spoke with specificity about line and form and color in relation to what each student was obviously trying to achieve. He had a kind, empathetic word to say about every one of his fellow artists. But the flaws he saw in the work were not accepted with equanimity, and his critique earlier that morning of his own work had been every bit as uncompromising.

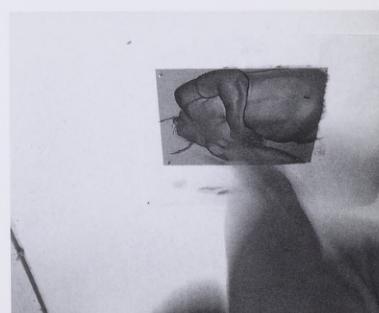
Momar says his teachers at the Art Institute have been like "father figures." The relationships have been intense, at times combative. The bottom line is he knows what he has gotten from them.

Faculty

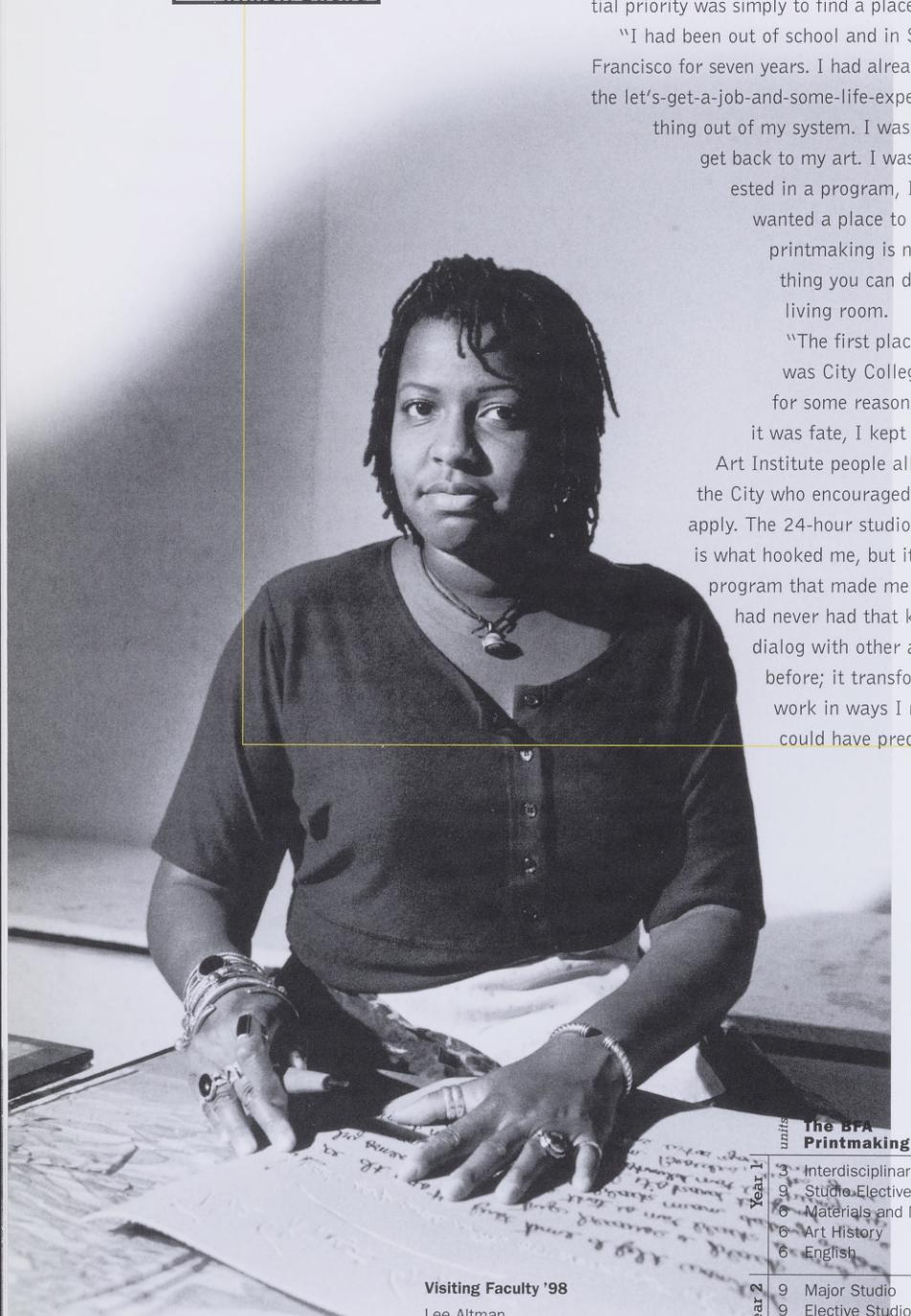
Tom Akawie
Pegan Brooke
Dewey Crumpler
Pat Klein
Shari Lamanet
Bruce McGaw
Jeremy Morgan
Irene Pijoan
Inez Storer
Sam Tchakalian
Carlos Villa
Franklin Williams

Visiting Faculty '98

Jamie Brunson
Kathe Burkhardt
James Cambronne
Julia Couzena
Stanley Goldstein
Lori Hanson
Naomi Kremer
Kirk LeClaire
Rigo
Jennifer Starkweather
Kathryn Van Dyke



WANDA EWING



When Wanda transferred from the University of Omaha, she was able to bring all her prior college credits with her. She entered as a junior in Printmaking. She admits that her initial priority was simply to find a place to print.

"I had been out of school and in San Francisco for seven years. I had already gotten the let's-get-a-job-and-some-life-experience thing out of my system. I was ready to get back to my art. I wasn't interested in a program, I just wanted a place to work—printmaking is not something you can do in your living room."

"The first place I found was City College. But for some reason, maybe it was fate, I kept meeting Art Institute people all over the City who encouraged me to apply. The 24-hour studio access is what hooked me, but it was the program that made me stay. I had never had that kind of dialog with other artists before; it transformed my work in ways I never could have predicted."

Her latest work is a book of images and texts called "Growing Up Black, Growing Up Wanda." It's filled with witty insights, some lighthearted, some skirting dark humor. The quality and originality of the draftsmanship is remarkable, especially considering that Wanda has had only two drawing classes.

Wanda is passionately committed to printmaking as a venerable medium of expression. "Some people don't like the process because you don't get immediate results. But I love it. I love the physical act of carving out the linoleum or the wood, rolling ink onto the block and turning the handle on the press. I'm not into computers. I know some people are doing marvelous things with them, but the hand is not connected to the work in the same way. I guess I like the archaic quality of printmaking. Maybe that makes me sound like a dinosaur, but things will come full circle. Printmaking always comes back into vogue eventually, and I figure I'll be ahead of the curve."

Nunca Mas—Never Again
Elisabeth Oppenheimer
bfa '97



Faculty

Gordon Kluge
Jeremy Morgan
Inez Storer

Visiting Faculty '98

Lee Altman
Claudia Bernardi
Timothy Berry
James Cambronne
Charles Hobson
Suzanne Olmsted

Adjunct Faculty

Robert Johnson

The BFA Printmaking Major

Year 1	3 Interdisciplinary 9 Studio Electives 6 Materials and Methods 6 Art History 6 English
Year 2	9 Major Studio 9 Elective Studio 3 Art History 6 Western Civilization 3 Math
Year 3	9 Major Studio 9 Elective Studio 3 History of Printmaking 3 Social Science 3 L & S Elective 3 Natural Science
Year 4	6 Major Studio 9 Elective Studio 6 Methodologies of Modernism 3 Senior Review 3 Art History 3 Global Studies

Printmaking

Studying Printmaking at the San Francisco Art Institute brings students in contact with a wide range of approaches and possibilities for developing as a professional artist. Students working in any of the print media will find themselves encouraged to question the conceptual standards of image generation and the artmaking process. The Printmaking faculty is committed to providing a challenging studio environment with quality equipment and facilities where the manifestation of one's ideas and the critical analysis of one's work are primary to the overall philosophy of the discipline.

While traditional printmaking disciplines serve as the foundation for technical information and investigation, experimental approaches to, and redefinition of, the medium are strongly encouraged. Students will also have the opportunity to study the history of printmaking through classes held at the Achenbach Foundation for the Graphic Arts located at the California Palace of the Legion of Honor with actual examples from the collection used to illustrate the journey through art history. The Achenbach Foundation is the largest collection of historic and contemporary prints and works of art on paper on the West Coast.

"While most institutions incorporate digital technology to the detriment and even elimination of traditional printmaking processes, the Art Institute is committed to developing a curriculum where artists are encouraged to embrace and examine all of these technologies and processes, both separately and in collaboration with each other, in the service of idea and content." —TIMOTHY BERRY, VISITING FACULTY



The Scream
Jessica Bess
current student



The program in Sculpture is more than simply about "making statues;" it's about learning how to orchestrate space. Students are asked to think deeply about what it is they want to say. They are taught that realizing their visions three-dimensionally involves a high level of problem-solving in which one must think about such issues as placement and location as well as discrete objects—in other words, about all the parameters which together contribute to the meaning of a work.

Faculty interests reflect the different approaches to three-dimensional imagemaking. An initial, year-long course, taught by Richard Berger and John Roloff, introduces students to the issues involved in construction and modeling. Gordon Kluge adds metal and welding. Much of the time faculty do their own work on campus, so that students get the chance to see instructors' unfolding decision-making processes. The full-time faculty is regularly augmented by visiting faculty and guest lecturers reflecting a wide range of interests. One recent guest was Master Mason Bernard Delage, who worked with students in stone-cutting and shared his experiences in restoring the great French cathedrals.

The underlying goal of the program might best be stated as follows: to connect students' ideas to their motivations as makers in the language of their time.

Faculty

Richard Berger
Lawrence Jordan
Gordon Kluge
John Roloff

sculpture

Visiting Faculty '98

Pamela Blotner
Deirdre Daw
Georg Dietzler
Dennis Gallagher
Jann Nunn
Melissa Pokorny
Chris Untenseher



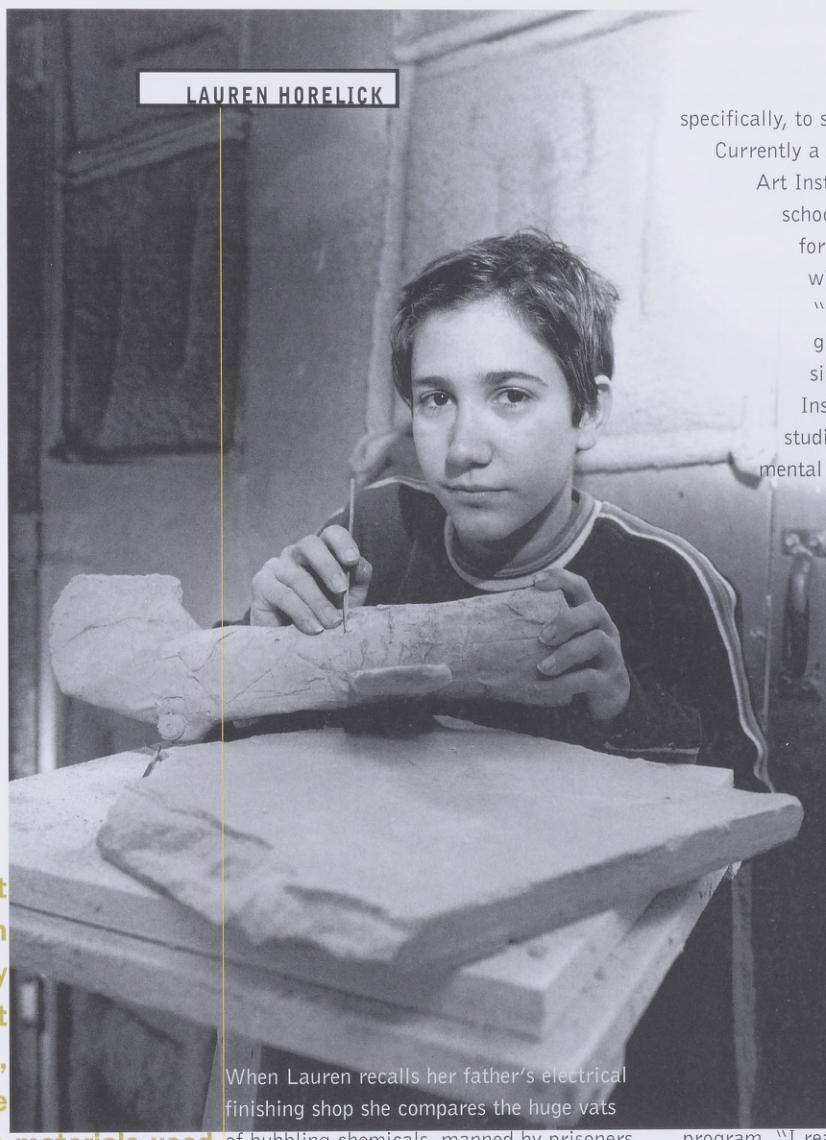
Untitled
Joyce S. W. Hsu
mfa '98



The BFA Sculpture Major	
Year	units
Year 1	3 Interdisciplinary Core 9 Studio Electives 6 Materials and Methods 6 Art History 6 English
Year 2	9 Major Studio 9 Elective Studio 3 Art History 6 Western Civilization 3 Math
Year 3	9 Major Studio 9 Elective Studio 3 History of Sculpture 3 Social Science 3 L & S Elective 3 Natural Science
Year 4	6 Major Studio 9 Elective Studio 6 Methodologies of Modernism 3 Senior Review 3 Art History 3 Global Studies

"I am most interested in interdisciplinary works that address science, politics and the nature of the materials used. When I teach, I emphasize the notions of risk and failure, and I have my students evaluate what these words mean within the context of art." —JOHN ROLOFF, FACULTY

LAUREN HORELICK



When Lauren recalls her father's electrical finishing shop she compares the huge vats of bubbling chemicals, manned by prisoners from a local Baltimore halfway house, to a scene out of Dante's "Inferno." It was in this environment, both fascinating and perhaps a little bit scary, that Lauren first came to marvel at the way steel, oxide, gold and chrome could be manipulated and transformed into usable industrial parts. Add to that experience the fact that her grandfather was an art collector and amateur sculptor, that her father builds model boats and that her mother studied design at the Maryland Art Institute and it becomes little wonder that Lauren turned to art, and



Good and Evil
William Edwards
bfa '98

specifically, to sculpting.

Currently a senior, Lauren came to the Art Institute straight out of high school at the Baltimore School for the Arts, which she credits with providing her with a "good, solid, classical background." She has thrived since coming to the Art Institute, earning a prized studio space and a key departmental role as a monitor giving advice to other students on all aspects of 3-D problem-solving. Last year, she had an internship with a furniture company, which was useful, she said, because it allowed her to "polish up her carpentry skills." She has an internship lined up after she graduates to work as a display technician at the Academy of Science.

Lauren also has spent time in Prague through the Art Institute's exchange program. "I realized how much I like America. Because of their history, the Czech people seem to still be constantly looking over their shoulder for informants. Hyped-up on coffee and smiling all the time, I wasn't always comprehensible to the Czechs. It wasn't just my manner; it was my work, which was too quirky for them and not at all 'classical,' which is what they value most."

By American art standards, Lauren's current work is not especially quirky, but it has a gentle, sunny wit that is extremely engaging. She makes installations featuring highly detailed bronzed miniatures of utilitarian objects, such as fire hoses, buses, boats and trains; their diminutive size makes a paradoxical comment on the preciousness of everyday things. The prominent color of these installations is a brilliant yellow. Lauren says it's the color of America's optimistic, entrepreneurial, obsessively ingratiating spirit.

Making Art as if the Earth Really Mattered

The course examines the ethical issues of making works of art in the context of our late 20th-century environmental condition. Field trips to the Solar Living Center in Mendocino County, Occidental Art and Ecology Center and the Sonoma County Landfill are planned.

Art/Healing and the Community The class explores the relationship between the creative process and the healing process. It focuses on the active healing role artists can take in relationship to their communities and the world.

Graduate Interdisciplinary Seminars Each semester six to ten interdisciplinary seminars are offered on topics of contemporary ethical questions. Classes have included Art Practice and Identity Politics; Biography of Style; Visual Politics—Beauty vs Meaning; Tabu, Censorship and the Subversive Image; and Aesthetics Between Art and Philosophy.

Anatomy for Artists The course promotes a deep understanding of the human body through investigation into its structure and means of functioning.

The Artist as Citizen in Contemporary

Society The course addresses the need to better prepare art students for active and participatory roles of leadership in our democratic society. The class provides a venue to discuss the need to act publicly in response to the war against culture currently underway in our society and an arena to develop the necessary methodologies to develop writing and speaking skills crucial to such debates.

Worlds in Collision The course prepares artists to enter and work effectively in communities. Students acquire hands-on experience and skills in their chosen fields and get firm grounding in theories and rationales behind the concept of the artist as socially engaged cultural worker.

courses of special interest

The following is a selection of unique courses at the San Francisco Art Institute. In addition to the skills courses that every artist needs as foundation, the Art Institute has always offered a large number of unique courses of highly specialized interest. These often reflect the passions of individual instructors.

Graduate Interdisciplinary Seminar: Visual Politics—Beauty vs. Meaning This course deals with the artist's creative evolution from piece to piece, from project to project and, finally, to the development of a "body of work."

Culture of the White Mountain Apache This course first prepares students to enter the Apache culture through readings and discussion of issues surrounding contemporary Native communities. Students then travel to the White River Apache Reservation in Arizona where they engage in an exchange with the Apache elders, educators, artists and the community in general.

Art & Phenomena at the Exploratorium The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors the experience of seeing nature from multiple viewpoints. The course is designed for students who have an interest in the intersection between art and science.

Visiting Artist—Current Issues in Photography

Each semester a visiting artist seminar focuses on contemporary theory and criticism. Classes have included Travels in Hyper Reality and Based on Real Life.

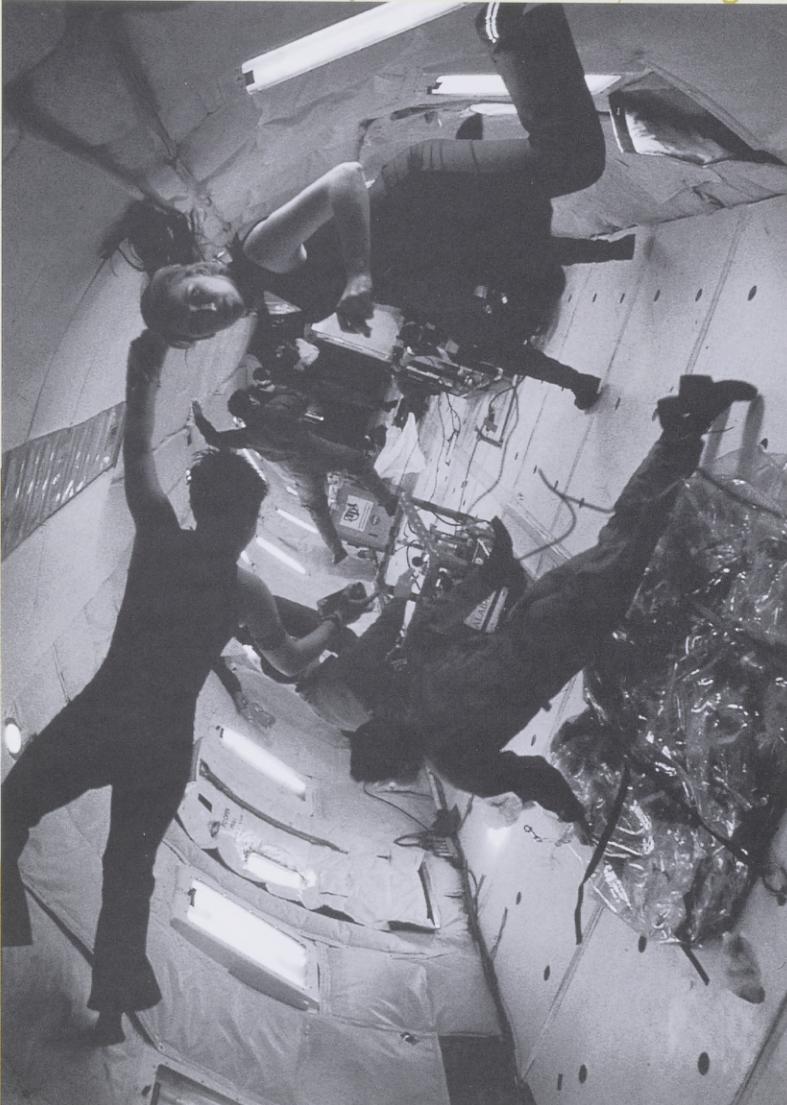
The Artist-Teacher: Theory & Practice The Artist-Teacher is a two-semester course designed for undergraduate and graduate students with an interest in gaining practical training and experience working as artist-teachers; includes working with a mentor artist on site at a public school or arts organization.

AC/DC Psychotronic Teleplays A production workshop where all class members work together on a project that involves the film program's cameras and check-out room, plus anything that students want to bring—e.g., video, film, slides, painting and sculpture. The goal is to turn out an artistic moving picture in video format.

interest

Bfa students Kris Shapiro and Elizabeth Abascal Albee experience zero gravity during *Research Project Number 33*.

"The Art Institute is unique in the U.S. because of its fine arts focus. It is a place of redefinition, which gives substance to concept through action; gives voice to imagination and reflection; and where the acts of the imagination become the facts of the imagination." —JEREMY MORGAN, FACULTY



Research Project Number 33: Experiencing the Creative Process in a Microgravity Environment

Environment A Directed Study science class, Research Project Number 33 united a team of four Art Institute students with science faculty advisors from The Exploratorium. The team applied and was accepted to NASA's 1998 Reduced Gravity Student Flight Opportunity Program and travelled to the Johnson Space Center where they participated in two-weeks of workshops and educational programs culminating in a flight on a KC-135 Turbojet. The jet flew in a series of parabolic maneuvers that result in periods of "weightlessness" during which the team conducted scientific experiments.

Landscape: Nevada Plus The centerpiece of this class is a four- to five-day field trip into Nevada's basin and range country. This is an experiential class to continually take and critique photographs and is devoted to patience, composition and eloquent light.

Three Wickiups
Victoria Doyle
bfa '94
from *Culture of the White Mountain Apache*

Photography: Technical Workshops Workshop topics include lighting, murals, books, collaboration, assemblage and installation.

Professional Writing for Artists This course focuses on the writing skills necessary to succeed in the art world, including proposal writing for exhibitions, projects and grants and critical writing.

Burning Man: From Temporary Autonomy to Virtual Community What are the possibilities for a new relationship between artist and audience? For over a decade, the annual Burning Man arts festival held in northern Nevada has explored this question in the context of what Hakim Bey has "a temporary autonomy zone," building an ephemeral city ordered by art in the barren Black Rock Desert. This class involves students in all phases of the Burning Man festival, which will culminate in the development of our own collaborative website.

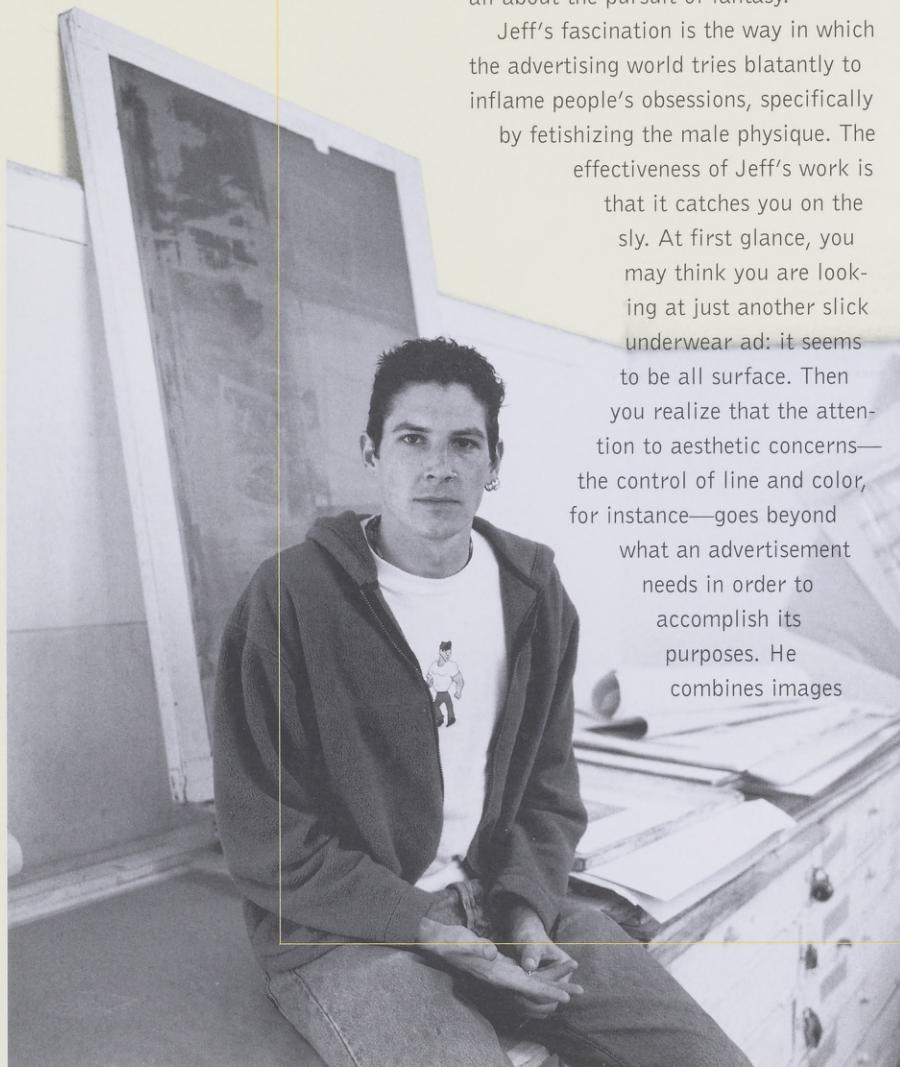
Fire Dancer #2
Mark Warmus
bfa '99



Other Courses

Hardcopy: Larger Digital Dimensions
Cyberspace: Authoring for the World Wide Web
Lost and Found
Personal Poetic Documentary
Global Art Studio: Distributed Sculpture—
Social Field Painting
History of Printmaking at the Achenbach Foundation
The Avant-Garde Construction of the Audience
Culture and Document
Body and Biology
Instalacion Oaxaca
The Romantic Idea
Inside the Institution: The Visible Arts Center
Seminar on Ecology: Eden Endangered
Turn of the Century

JEFF WAGENER



Jeff Wagener realized once while he was doing his Christmas shopping that designers aren't selling products.

"Calvin Klein is selling the promise of an experience—a way of life that is all about the pursuit of fantasy."

Jeff's fascination is the way in which the advertising world tries blatantly to inflame people's obsessions, specifically by fetishizing the male physique. The effectiveness of Jeff's work is that it catches you on the sly. At first glance, you may think you are looking at just another slick underwear ad: it seems to be all surface. Then you realize that the attention to aesthetic concerns—the control of line and color, for instance—goes beyond what an advertisement needs in order to accomplish its purposes. He combines images

found in fashion layouts with texts that are ironic. In one narrative, a buffed underwear model, photographed from the neck down, preens unselfconsciously for the camera, while the text tells a story of hidden insecurities: "Do these make my biceps look bigger?" "Would you like me this way?"

Typically, Jeff's process starts in the Center for Digital Media where he scans his photos, composes the work and prints it out on an oversized printer. Then traditional screenprinting techniques take over. He has become very adept technically: during our interview, three students came up **center for** to ask him for technical advice. Not that he's your typical "computer nerd"—even though that's how he cheerfully describes himself—we don't know of many 24-year-old computer nerds with whom you can discuss the philosophy of Hegel.

When we met him in February of '98, he had two large Iris prints in a group show at the Picture Gallery on Third Street featuring work from the digital media class of Paul Klein, who heads the Digital Media Center.

"I see two interrelated conceptions of technology that inform the way new media is

approached today. The first and more traditional conception views digital technology as a tool to enhance or construct existing media, such as photography, printmaking, painting, film and video. The second conception envisions technology as creating entirely new art media and new ways to interact with existing media.

"This second approach is where the future challenges for students and educators lie. As artists we need to move beyond an excessive reliance on commercial software for realizing our projects. Our students will ultimately develop unique software that goes beyond the keyboard, desktop and mouse.

Also, future media projects using telecommunications will continue to expand our conception of art and challenge traditional definitions of exhibition space."

—PAUL KLEIN, FACULTY AND COORDINATOR OF
THE CENTER FOR DIGITAL MEDIA

It's All in the Past Now
Paul Klein
faculty





Several years ago, the San Francisco Art Institute founded the Center for Digital Media, the nation's first program dedicated exclusively to the exploration of new media as a fine art form.

The Digital Media program promotes technology not as an end in itself, but rather as a potentially powerful tool for solving creative problems. The objectives of the program include providing students with an understanding of the historical and theoretical foundations of new media; exploring the implications and structures of the human-computer interface; providing skills for students to develop new modalities of media, including other means of interacting with the computer beyond the desktop, keyboard and mouse; enhancing creative skills in working with technology, including "bridging" digital and traditional media; and preparing students for future creative telecommunication scenarios, which will be an important way of communicating ideas outside of traditional art space and into global space. Awareness of the complex social and cultural implications of these objectives is stressed in all aspects of the program.

center for digital media

The computer is a multidisciplinary instrument, which breaks traditional boundaries, dividing the previously established autonomous disciplines of photography, painting, printmaking, sculpture, film and video. The Center for Digital Media, provides technical resources for these existing disciplines, and encourages research, ideas and concepts for the development of new digital art forms.

Digital Media Courses for Interdisciplinary Study

Beginning Classes

- Introduction to 2D/3D Digital Media
- Introduction to Digital Time Based Media/Multimedia
- Theorizing Digital Art
- Artists in Cyberspace: Introductory Authoring for the Web
- Pixels and Photography: An Introduction

Advanced Classes

- Computer Programming and Art Making
- AVID for Artists
- Large Format Digital Prints
- Introduction to 3D Worlds for Artists
- Spectrums of Digital Sound
- New Media Portfolio Workshop

1:35 PM



public programs

The San Francisco Art Institute has built a reputation for excellent public programs dating back to its founding. These programs are constantly being enlarged, refined and strengthened, and are fully integrated into the school's academic and student services activities, providing invaluable opportunities for exchanges between artists who participate in our public programs and our students.

Exhibitions

One of the most respected galleries in San Francisco, the Walter/McBean Gallery, located on the Art Institute campus shows experimental work of local, national and international importance and frequently engages guest curators to expose new work from around the country.



Extension Education and Young Artist Program

Extension Education is designed for adults who want to enrich their skills in Art History, Digital Media, Drawing, Film, Painting, Photography, Printmaking or Sculpture, without undertaking a degree program. The Young Artist Program provides art education for students age 15 to 18 who are serious about developing their artistic abilities. Art Institute graduate students are invited to apply as instructors in these programs, and are selected based on merit.

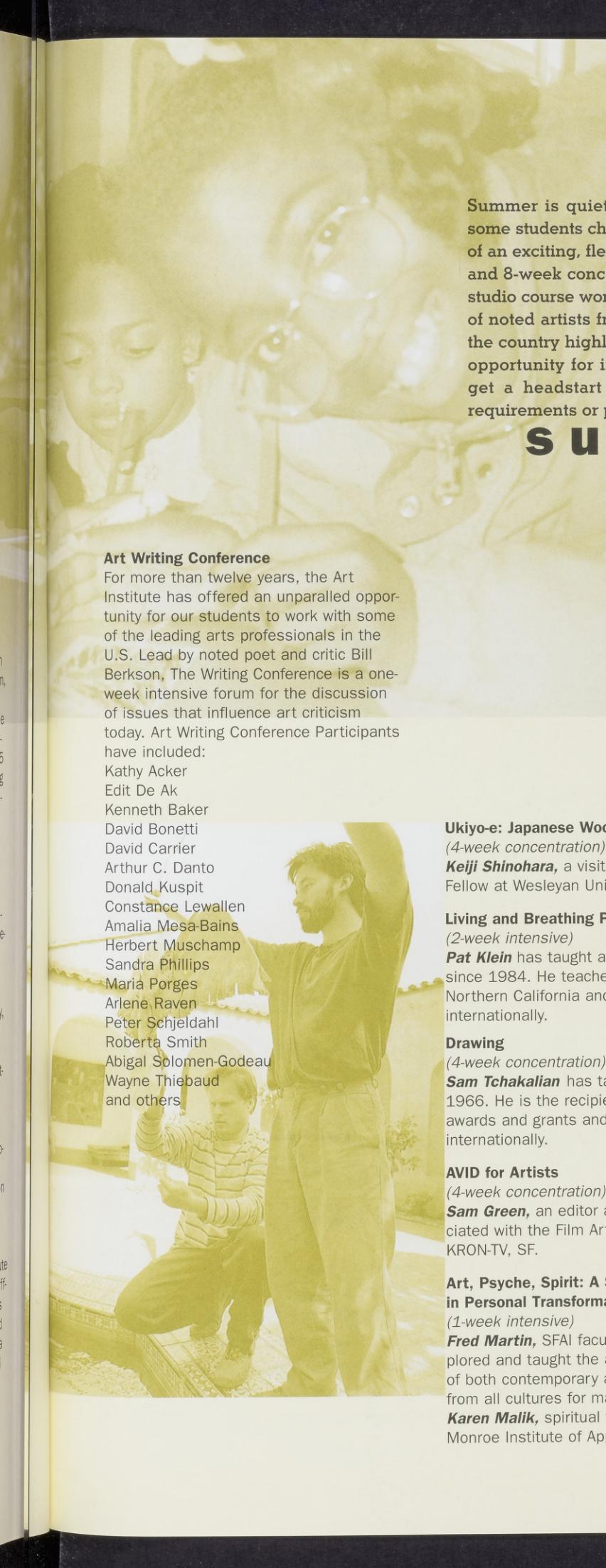
Public Lectures and Symposia

"The San Francisco Art Institute consistently puts together the best open-to-the-public lecture series on the visual arts in the Bay Area." So says *The San Francisco Chronicle*. Featured in the Spring of 1998 were poet John Ashbery, writer/scholar Lewis Hyde, film artist Steve McQueen, art historian Ann Middleton Wagner, video installation artist Gary Hill, sculptor Judith Shea and theorist Gerhard Johann Lischka. Also, the Art Institute, along with the United States section of the International Association of Art Critics, sponsored the symposium, "Bubble Rap: Discussion on the New Bay Area Art and Criticism."

Slide Registry

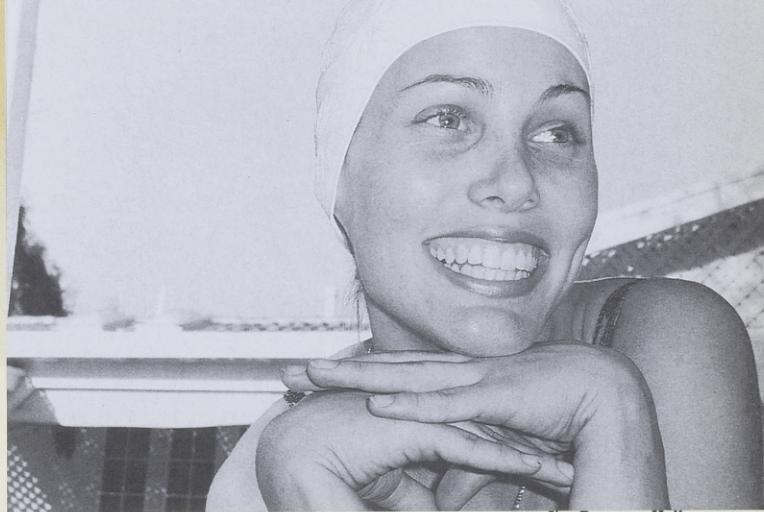
The slide registry, open to all Art Institute students and alumni, organizes 6-10 off-site exhibitions each year at prestigious sites, including corporations, banks and small businesses. The registry is also a source for private individuals interested in purchasing art.





Summer is quiet, yet intensely active at the Art Institute! While some students choose to take the summer off, others take advantage of an exciting, flexible Summer Program. Two-week intensives or 4- and 8-week concentrated courses allow students to focus on either studio course work or fulfill liberal arts requirements. An abundance of noted artists from the Bay Area and visiting artists from around the country highlight the Summer Program. Summer also offers an opportunity for incoming undergraduate or graduate students to get a headstart in their chosen field of study or to complete requirements or pre-requisite courses they will need in the fall.

summer at sfa i



I'm Better at Hello
Kelley Badham
bfa '97

Art Writing Conference

For more than twelve years, the Art Institute has offered an unparalleled opportunity for our students to work with some of the leading arts professionals in the U.S. Lead by noted poet and critic Bill Berkson, The Writing Conference is a one-week intensive forum for the discussion of issues that influence art criticism today. Art Writing Conference Participants have included:

Kathy Acker
Edit De Ak
Kenneth Baker
David Bonetti
David Carrier
Arthur C. Danto
Donald Kuspit
Constance Lewallen
Amalia Mesa-Bains
Herbert Muschamp
Sandra Phillips
Maria Porges
Arlene Raven
Peter Schjeldahl
Roberta Smith
Abigail Solomon-Godeau
Wayne Thiebaud
and others

Ukiyo-e: Japanese Woodblock Printing

(4-week concentration)

Keiji Shinohara, a visiting artist and Fellow at Wesleyan University.

Living and Breathing Painting

(2-week intensive)

Pat Klein has taught at the Art Institute since 1984. He teaches throughout Northern California and is exhibited internationally.

Drawing

(4-week concentration)

Sam Tchakalian has taught at SFAI since 1966. He is the recipient of numerous awards and grants and is exhibited internationally.

AVID for Artists

(4-week concentration)

Sam Green, an editor and director associated with the Film Arts Foundation and KRON-TV, SF.

Art, Psyche, Spirit: A Summer Workshop in Personal Transformation

(1-week intensive)

Fred Martin, SFAI faculty who has explored and taught the archetypal aspects of both contemporary and historical art from all cultures for many years.

Karen Malik, spiritual trainer at the Monroe Institute of Applied Sciences.

Appropriation: Object

(2-week intensive)

Brett Reichman, visiting artist who is exhibited internationally.

Culture of the White Mountain Apache

(4-week concentration)

Edward Burnam, Lecturer on American Indian Studies

Rupert Lupe, Apache Educator

Loanne Luoe, Environmental Activist

Lynn Roundpoint, Mohawk Chief

Landscape Painting

(2-week intensive)

Chester Arnold, a noted artist whose work is exhibited nationally

Figure Sculpture: What do you mean work with the figure?

(2-week intensive)

Judith Shea, internationally noted artist

Advanced Painting

(4-week concentration)

Pegan Brooke has taught at the Art Institute since 1985 and is exhibited internationally.

"Just because the Art Institute promotes personal independence doesn't mean you are left either to sink or swim on your own. This is not about the survival of the fittest. This is not an artistic boot camp."

—JUDY CHAPMAN, DIRECTOR OF STUDENT SERVICES

The operative word is **community**. Art Institute students range in age from 17 to 70 (the median age is around 27). They represent every region of the United States and some two-dozen countries. Superficially, their ethnic, economic, social and cultural backgrounds would seem to portend little common ground. Yet, every semester, as a result of their shared allegiance to the pursuit of self-expression, they miraculously coalesce into a community much like an "extended family," to use Dean Larry Thomas' phrase.

This does not happen without support. The San Francisco Art Institute has made an art out of providing support and encouragement to students.

student community

A Selection of Professions and Careers of SFAI Alumni
based on a July, 1997 survey

Art-related Fields	% of Respondents
Visual Artist	33%
Teacher (all levels)	17%
Museum/Gallery & Arts Administration	7%
Film, Video & Television	2%
Graduate Student	2%
Graphic Design & Advertising	7%
Art-related Subtotal	68%

Other Fields	
Computers/Software/Internet	6%
Contracting/Landscaping/Carpentry	5%
Restaurant	4%
Writing & Publishing	4%
Customer Service/Business	1%
Library	1%
Other (includes diverse occupations, such as financial advisor, dental technician, and caregiver)	11%
Non-art-related Subtotal	32%

office of student services

At one time or another, like every student, you may find yourself in one or more of the following situations:

- Searching for a place to live and/or employment
- Psychologically stressed out and needing someone to talk to
- Struggling over a grant proposal or resume
- Wondering how to organize slides or price work
- Negotiating the bureaucratic thicket of a health insurance claim
- Looking for a residency or internship program
- Worrying about the best way to approach a gallery you feel is perfect for your work
- Dealing with the whole morass of issues that marks the transition from student to "civilian" life

It won't take you long to find out that in just about every conceivable quandary, the supportive group of people in the Art Institute's Student Services office are there to help you. The assistance they provide is thorough and personal. You'll find them taking an interest in you far beyond your isolated problems. They'll want to know all about you—where you're from, where you're going, how you plan to get there and what they can do to help smooth the way.

Student Services sponsors a wide range of weekly and monthly events to help students stay in touch with the culture of the Art Institute and with issues of vital interest to them. These events change somewhat from semester to semester in response to student need. In recent semesters, they have included the following:

Brown Bag Career Series

Distinguished speakers address students and answer questions on a variety of topics, such as Artist in Residency Programs, Professional Development, Pricing and Selling Your Work, What is an Art Consultant? What Do Curators Look For?, Documenting Your Work, Applying for the Fulbright, and Approaching Galleries and Alternative Spaces.

Women's Caucus for Art

The Art Institute has its own student chapter of this organization dedicated to promoting and discussing issues related to women in the arts. Often, the Art Institute chapter collaborates on conferences and events with the Northern California chapter.

Open Mic

An ad hoc series of informal poetry and literary readings organized by students.

Meet the Faculty

These noontime events provide informal settings for students to get to know Art Institute faculty better.

The Gathering

These noontime events give students the opportunity to present work to their peers in a way that is less formal than class critiques.

First Thursday Gallery Tour

These tours of San Francisco's prominent galleries are led by the Art Institute's Student Activities Coordinator.

And...

Various parties and bus tours arranged on an impromptu basis throughout the school year.



other services and organizations

The Student Union

Student advocacy to the administration and the Board of Trustees; election of student representatives to various committees responsible for allocating funds for student events and other projects; input into the selection of co-director to the Diego Rivera Gallery.

Philistine:

The student publication, the editor of which is selected by the student body.

Slide Registry

See "Public Programs."

**Countries Represented by the
SFAI International Student
Community**

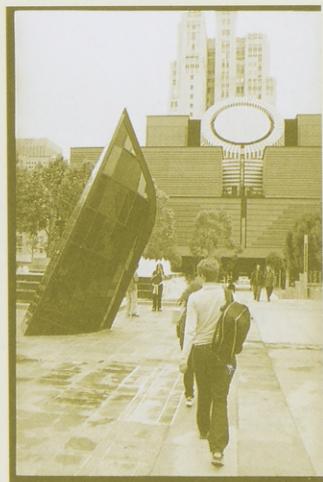
Norway
France
Germany
South Korea
Thailand
Spain
The Netherlands
Japan
Taiwan
Canada
Finland
England
Argentina
Mexico
Switzerland
Portugal
Norway
New Zealand
Czech Republic
Antigua
Sweden
Hong Kong
Brazil
Chile
South Africa
Columbia
China

message from the undergraduate academic advisor

Every community has its own particular culture. We help you discover where you fit into that culture. We help you learn to be a part of it and, ultimately, to play a role in shaping it. The experience here never has to be an isolating one. On the contrary, most Art Institute students find that through their time here they build a collegial community that lasts the rest of their lives. It's not uncommon for Art Institute alumni to stay in touch with each other long after they have graduated, to help and support each other in their careers, to develop exhibition possibilities together, to organize informal critique groups or just to socialize.

What's particularly rewarding for me in my role as academic advisor is to watch as students slowly learn that with the great freedoms they've been offered comes great responsibilities. Ultimately, students embrace their responsibilities as much as they do their freedoms and they see, in fact, that the two are intertwined.

—Susan Martin



a word about housing

The Art Institute is an urban campus. Students live in the fascinating constellation of neighborhoods that make up the Bay Area.

There is a range of housing options available to students in a city as exciting and full of adventure as San Francisco.

For a comprehensive picture of the Bay Area's range of lifestyles and housing opportunities, request a *Housing Guide* from the Office of Student Services.

end of year celebration

At the end of the Spring Semester in mid-May the San Francisco Art Institute comes alive with an over-abundance of artwork exhibited in studios, hallways, corridors, galleries and classrooms. The Spring Show features work by all of our continuing and graduating students in every department and from every program. Saturday's opening reception for the Spring Show kicks off a full weekend of events including exhibitions, film and video screenings, performances and installations. Events take place on the main campus and at near-by Herbst Pavilion at Fort Mason Center, which features the Master of Fine Arts Graduate Exhibition. The Master of Fine Arts Graduate Film Screening is shown both on-campus and at an off-campus theatre.

The culminating event of the weekend is the school's Commencement Ceremony on Sunday. While Commencement honors our graduating MFA, BFA and Post-Baccalaureate students, continuing students, faculty, friends, and of course family, all come to join in the celebration. Immediately following the ceremony is a reception in the school's historic courtyard with the Honorary Doctorates and MacAgy Award winners.



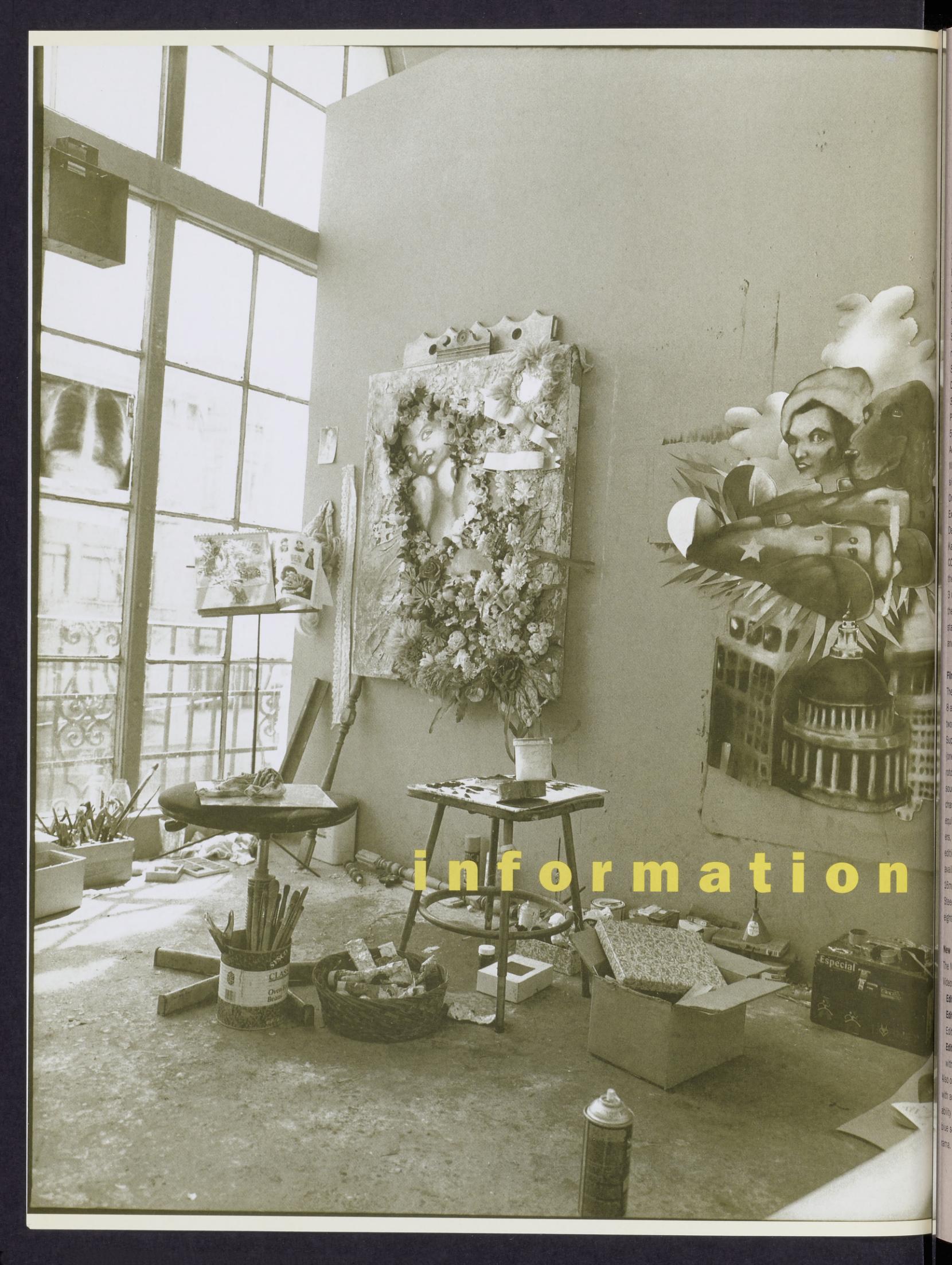
Recent Honorary Doctorates

1998	Steina and Woody Vasulka, William E. Strickland
1997	Lewis Hyde, Ruth Asawa, Rene di Rosa
1996	Donald Kuspit
1995	bell hooks, John R. Lane, Nathan Oliveira
1994	Robert Colescott, Moira Roth
1993	Rupert Garcia, Annie Leibovitz
1992	Karen Finley, Betye Saar
1991	Ann Hatch, Hassel Smith, James Elliott
1990	Kathan Brown, Manuel Neri

MacAgy Award Winners

In 1996, the San Francisco Art Institute created the MacAgy Award to honor an individual, organization, group or cause that has made a significant contribution to the art of our times.

1998	The Names Project
1996	The Guerilla Girls



information

facilities

Center for Digital Media

Equipment includes: 30 Power Mac AV 7100/80 & 8100/100 / 64 & 32 MB RAM / 750 MB & 1 GB Hard Drives, 6 NT Workstations / 32 MB RAM / 1GB Hard Drives, 1 AVID MC Express / Power Mac 9600 / 96 MB RAM / 4 GB Hard Drive / 18 GB AVID Array in the CDM Advanced Lab, 25 135 EZ Syquest Peripheral Storage Drives, 15 230 EZ Flyer Syquest Peripheral Storage Drives, 5 200 MB Syquest Peripheral Storage Drives, 1 Micronet CD-ROM Burner, 25 Wacom Tablets and Pens, 2 Epson ES 1200 DPI Flatbed Scanners, 1 Polaroid Sprint Scan Film Scanner, 1 Polaroid HR 5000 Film Recorder, 1 Sony 3/4 Tape Deck, 2 JVC VHS Video Tape Decks, 3 Epson Stylus Color Printers (Letter 360/720 DPI), 2 Epson Stylus Pro XL Color Printers (Tabloid 360/720), 1 Hewlett Packard 560 Color Printer (300 DPI). Software includes: Adobe Premiere, Adobe Photoshop, Adobe Illustrator, Adobe AfterEffects, Adobe Dimensions, MetaCreations Painter, Poser, Ray Dream Designer, Bryce, Macromedia Director, Extreme 3D, XRes, Sound Edit 16, Freehand, Deck II, Quark, HSC Vector Effects, Convolver, Kai's Power Tools, and Opcode MAX. The CDM offers T1 access to the Internet from these locations: all workstations in the CDM, 3 workstations in the Cafe, 2 workstations in the Library and from the departmental workstations in Photography, Printmaking, Sculpture and New Genres.

Filmmaking

There are complete facilities for shooting Super-8 and 16mm film, silent or with sync sound; two studios; complete editing facilities for both Super-8 and 16mm film; two animation stands (one stand with a tracking camera mount and rotoscope capability); two optical printers, a sound-mixing and recording studio and a four-channel, 1/4"-tape editing room. Check-out equipment includes cameras, tripods, recorders, digital cassettes, microphones and tape-editing decks. Four flatbed editing tables are available: a Super-8/16mm six-plate Kem, a 16mm six-plate Moviola, two 16mm six-plate Steenbeck, a four-plate Steenbeck and an eight-plate Universal for graduate students.

New Genres

The New Genres department maintains three Video Edit Suites:

Edit One: Hi8 to 3/4" (cuts only).

Edit Two: The AVID Non-linear Computerized Edit System.

Edit Three: an Online A/B roll edit system with an Amiga Toaster.

Also offered are two 3-CCD studio cameras with analog chroma-key generation and mixing ability between live camera and tape, a large blue screen and permanent seamless cyclorama. There are many Hi8 camera systems

supported by professional grade light kits, field DATs, Sennheiser microphones, tripods, video projectors and various professional production accessories. The New Genres department also maintains a Macintosh computer lab emphasizing the latest digital technologies. Technical assistance is available for all these systems; facilities are accessible with check-out 24 hours a day.

Painting

Departmental facilities include four large painting studios, an area for spray painting and two spacious drawing studios. The painting studios are open 24 hours a day, seven days a week. There are individual studio spaces on campus for senior students who have been selected for the honors studio program. Additional space is available for slide viewing and individual critiques. Approximately 600 canvas storage spaces and 100 drawing storage shelves, as well as hand and power tools, are available in the rack room. The Rack room accommodates stretcher support construction. Staff are available for training and assistance.

Photography

Photography facilities include 18 private darkrooms, a group laboratory accommodating up to 10 students and a Cibachrome room with an enlarger and a 16 x 20 Cap 40 processor. All of the private darkrooms accommodate from 35mm to 4 x 5 negatives. Color facilities include a 42-inch RA color processor, five Chromega D's, six Saunders color enlargers, and one Beseler color enlarger. All color enlargers have dichroic heads. The B&W facilities include one 35mm Leitz enlarger, nine 4 x 5 Beseler enlargers, eight 4 x 5 Omega D-5 enlargers, and one Durst 8 x 10. The non-silver darkroom includes a UV box, light table and enlarger. There is a mural room for wall projections that accommodates both B&W and color printing. The mural room houses the 8 x 10 Durst enlarger and two Beseler enlargers (one for color and one B&W condenser). A second room for color mural printing using floor projection is also available. Students enrolled in large format/view camera courses are provided with view cameras and tripods. Other facilities and equipment include one copystand and camera for making slides of work, a matt-cutting room and studio lighting equipment. The studio lighting equipment includes two 1000-watt Dynalite packs, each with two heads, one Norman 800-watt pack with two heads, one

Norman 200B portable flash with one head, two photogenic mini-spots, one Sekonic flash meter and various lighting accessories. Six Casio QV-10 digital cameras are available for student check-out.

The Lab is open with student monitors on duty Monday through Thursday, 9 a.m. to 10:30 p.m.; Friday and Saturday, 9 a.m. to 5 p.m., and Sunday, 12 to 6 p.m. Students may work late nights by checking out equipment and keys from the monitor. For black and white late-night access, graduate photography students may reserve two nights a week and all other students may reserve one night a week. Other late night use is available on a drop-in basis. One color and one black and white darkroom are exclusively reserved for graduate photography students. Graduate students (who are trained) may print late in color as well.

Printmaking

Facilities available for silkscreen, etching, lithography, relief, monoprint, book arts and related photo-print processes. Studios house professional equipment that affords students ample opportunity to develop skills in the art of printmaking, including: four etching presses (largest 32" x 52"), four Lithography presses (largest 30" x 48"), one offset proof press, ten silkscreen printing stations (largest 46" x 72"), two darkrooms with Omega D-2 enlargers, a copy camera (largest film size 16" x 20") and a 50" x 60" vacuum frame exposure unit. Students are allowed 24-hour, seven-day-a-week access to the facilities during the academic year.

Sculpture

The department occupies 6,840 square feet of classroom and shop space, including facilities for working in steel, wood, plaster and ceramics. The studio space has 25-foot ceilings, large roll-up doors and an 18-foot Gantry Crane for moving large works. The department also has facilities for welding and fabricating metal; including gas, arc and heli-arc welding, plasma cutting, a machine shop, thin gauge fabrications shop and a spray booth. The wood shop has a table saw, band saws, sanders, chops saws, panel saw, wood lathe and drill press.

The Ceramic Sculpture Studio is approximately 3,600-square-feet. Graduate and advanced undergraduate students will be accommodated with semi-private work space. The studio is

"A school should accelerate that which one could learn on one's own. This acceleration does not come simply from learning a craft. It comes from entering a peer-group dialogue which gets at fundamental questions: Why make art in the first place? If I'm going to, what? How does it relate to me? To anyone? Is art a lifestyle? Is lifestyle an art? This acceleration (the critical dialogue) addresses issues of form versus content, of contrivance versus intuition, of equilibrium, of presence, of viewer engagement, of pertinence." —PAUL KOS, FACULTY

"Through still photography, moving images, journal entries and interviews, I want to gather stories, perspectives, opinions and ideas from the people on both sides of the struggle in Northern Ireland....As a means of transport, I plan to hitchhike mostly and, on occasion, to use public transportation. I plan to bring my hiking pack, cameras and a very few personal items. If you travel light, you can walk with ease. I've found that if you just let go and walk with faith, everywhere you go there are souls who are going to help you along the way." —DAVID M. ABELL, CURRENT BFA STUDENT, INDEPENDENT STUDY PROPOSAL, NORTHERN IRELAND

equipped for low-fire clay bodies and glazes up to cone 4. The emphasis is on sculptural work, hand building and experimentation. The department supplies Laguna WC-392 Buff Sculpture mix and a low-fire slip-casting clay. An open Glaze Room is stocked with oxides, stains, frits and more. There are three large gas kilns: up-draft, H.5' x L.5' x 4'; downdraft, H.4' x 5.5' x 3', and forced air H.3.5' x 3' x 2.5'. There are also five electric and two test kilns. Other equipment includes Remlin sandblasting booth, internal dim. 40" x 30" x 30"; Glaze spray booth internal dim. 48" x 48" x 30"; VencoMark II de-airing pugmill; Weland and Soldner clay mixers; Brent & North Star Slab Rollers & I. Shimpowheel. Due to SFAI's residential location, raku and pitfiring are not permitted on campus although provisions are made in offsite classes and activities to meet this need.

Lecture Hall

The newly renovated Lecture Hall is a technologically sophisticated facility and one of the finest venues in the Bay Area for visual arts presentations, featuring 250 fully upholstered seats, each with a fold-away black laminate tablet arm for note taking; state-of-the-art video projection capable of displaying the emerging high-definition and wide-screen formats; dramatic light output of the 16mm projector; motion picture surround-sound formats (including powered subwoofers); internet access and display capacities, and 12 channels of multi-position stage lighting.

Intermedia Services operates the Lecture Hall as a venue for classes, film and video screenings, performances, symposia and visiting artists. Additionally, Intermedia Services provides campus-wide technical support for classes, special events and exhibitions.

Intermedia Services also provides basic equipment to students working in interdisciplinary media. Equipment check-out services are located in the front of the Lecture Hall.

Lecture Hall Services

Documentation: All classes and visiting artist lectures are recorded on audio-cassette tape and are available for purchase at the equipment check-out room. Archival material is stored in the library.

Student use of the lecture hall: The Lecture Hall is available (class schedule permitting) for use by students for screening films or videos, presentations or rehearsing performances.

Art, The New Yorker, The Village Voice, October, New Criterion, Thrasher, Granta, Blind Spot and Mojo.

Slides: More than 100,000 transparencies documenting work in all media, including carousels containing work by current faculty.

Tapes: More than 700 audio cassettes covering various contemporary art issues, new and old music, sound performances and visiting artists' lectures.

Films: A collection of films made by Art Institute faculty members and graduate students, as well as examples of avant-garde films.

Videotapes: A collection of videotapes in all fields.

Media: Slides may be viewed in the library on the rear-screen projection unit. Slides are also available for classroom use with the permission of the faculty and the media director. Audiotapes and videotapes are non-circulating. The library's video screening room is available during Media department hours.

Photocopying Students may photocopy material in the library (\$0.10 per copy).

Typing There are several typewriters and computers in the library for student use.

Internet access There are three terminals available to all students for searching online resources.

Store

The SFAI store is an excellent source for fine-arts supplies at greatly discounted prices. A wide selection of paints, pastels, papers, brushes and printmaking supplies are available, along with miscellaneous hardware items and a terrific postcard rack. The store clerks have extensive knowledge of the materials and are most helpful in assisting and answering questions as well as supplying detailed product information.

Hours: Monday through Thursday, 9 a.m. to 8 p.m.; Saturdays, 10 a.m. to 4 p.m., and closed on Sundays.

Consultation: Staff is available to answer questions you may have regarding equipment or facilities, or for input on a technical aspect of your art making.

Library

The Anne Bremer Memorial Library, established with a generous donation from philanthropist Albert Bender, is a unique and valuable resource for arts information. Located on the second floor of the Art Institute's original 1926 building, the library offers students a quiet setting for research and study. Its reading room, with high arched windows, large fireplace and beamed ceiling, is a noteworthy example of the Mission-style popular when the room was dedicated in 1935.

The library's collection emphasizes modern and contemporary art, art history, theory and criticism. It contains 26,000 volumes, including an outstanding collection of exhibition catalogs, and subscriptions to more than 200 general-interest and fine-arts periodicals. The library staff works with students on an individual basis, showing them how to take advantage of the library's specialized resources. The library sponsors an annual artist's book contest for students and has continual displays in its exhibition case.

The general collection provides support material for curricula, recreational reading and visual documentation unavailable elsewhere. Books in the general collection may be checked out for two weeks.

Special collections

Artists' books: A small collection of books produced by artists.

Rare books and archives: A significant collection of beautiful and unusual publications pertaining to all aspects of art history.

Archives: Primary source manuscripts and printed documentation of Northern California art from 1871 to the present.

Periodicals: Subscriptions to more than 200 periodicals, including Artforum, Aperture, Flash

"For some time, I have been fascinated with the spiritual explorations of the East. I believe that a culture's spiritual experience is encapsulated in their artists' visions. For Tibetans, these artistic visions have become a dangerous pursuit in their own country, where they have taken refuge from the attempted genocide of China's industrial pursuits. I hope to meet the defenders of Tibetan mystic and spiritual traditions." —HEATHER FADDEN, CURRENT BFA STUDENT, INDEPENDENT STUDY PROPOSAL, TIBET

the faculty

THOMAS AKAWIE

Thomas Akawie is a professor in the Painting department and has taught at the Art Institute since 1966. Akawie received both a BA and an MA from the University of California at Berkeley. He has also taught at the University of California at Berkeley and California State University at Los Angeles. Akawie is well known for teaching airbrush, and his work has been widely reproduced on posters and postcards by Pomegranate Art Books. Akawie's work has been exhibited internationally, including exhibitions at the San Francisco Museum of Modern Art; Chicago Institute of Contemporary Art; Oakland Museum of California; the M.H. de Young Museum, San Francisco; the San Jose Museum of Art; the Whitney Museum of American Art, New York; the Smithsonian Institution, Washington, D.C.; and the Los Angeles County Museum of Art. His work is included in the permanent collections of many institutions, including the San Francisco Museum of Modern Art; the Milwaukee Art Center; the Achenbach Foundation at the California Palace of the Legion of Honor; the Oakland Museum of California; the Morrison Print Collection at the University of California at Berkeley; the Williams College Museum, Williamstown, Mass.; and the Ithaca College Art Gallery, Ithaca, N.Y.

Selected reviews/publications:

Artforum; *Artweek*; *The Los Angeles Times*; *The New York Times*; *The San Francisco Chronicle*; *The San Francisco Examiner*; *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993).

STEVE ANKER

Steve Anker is a professor in the Film department and has taught film and film history at the Art Institute since 1984. Anker received a BA in Cinema Studies from the State University of New York and an MFA in Filmmaking and Film History from Columbia University. Anker has extensive experience in programming and arts administration, including serving as program director and member of the board of directors of the Boston Film/Video Foundation, programmer at the Boston Museum of Fine Arts and assistant programmer at Carnegie Hall Cinema in New York. Anker presently serves as director for San Francisco Cinematheque, where he has curated over 1,000 film programs since 1982. Anker co-curated *Big as Life*, an 8mm film program that spans the decades from 1950 to the present at the New York Museum of Modern Art (February 1998 to December 1999). He curated an exhibition of Austrian experimental films that traveled to ten cities in the United States and several cities in Europe, and curated a series of films dealing with the Bay Area landscape for the M.H. de Young Museum's *Facing Eden* exhibition. He co-created KQED's *Living Room Festival* series and curated two programs for it. He has written several catalog essays, including "The Refracted Muse" (International Film Congress, Toronto, Ontario, May 1987); "The Avant Garde

into the Eighties" (Independent America, American Museum of the Moving Image, October 1988) and a catalog for the Antwerp International Experimental Film Project (1993).

RUTH BEAMES

Ruth Beames is a professor in the Letters and Science department and has taught at the Art Institute since 1989. She received a BA in English, French and Zoology from Mills College and an MA in Comparative Literature with specialization in Medieval Europe from the University of California at Berkeley. Her arts background is extensive. Beames studied modern dance while at Mills College and the University of California at Berkeley, and she has taught, performed and choreographed in the Isadora Duncan technique. She has designed and manufactured award-winning jewelry, and has written, produced and directed several plays. She studied sculpture with her father, Stephen Beames, and has taught sculpture and completed many commissioned works, including props for the film *Ghostbusters*.

RICHARD BERGER

Richard Berger is a professor in the Sculpture department. He has taught at the Art Institute since 1970 and was formerly chair of the department. He received both a BA and an MA from California State University at Sacramento. He has taught at several institutions, including the California College of Arts and Crafts and Stanford University. Berger is the recipient of a National Endowment for the Arts fellowship. His work has been exhibited widely and is featured in the permanent collections of the Oakland Museum of California, the Contemporary Museum in Honolulu and the Monterey Peninsula Museum.

Selected reviews/publications: *Diablo Art News* (November 1991 to February 1992); *Artweek* (April 4, 1991); *The San Francisco Chronicle* (Oct. 30, 1987); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985).

BILL BERKSON

Bill Berkson is a professor of Letters and Science and has taught at the San Francisco Art Institute since 1984. Berkson has served as the director of the Letters and Science program and the coordinator of the Public Lectures Program. He also served as interim dean of Academic Affairs in 1992. He studied at Brown University, the New School, Columbia University and New York University's Institute of Fine Arts. He is the author of 11 books and pamphlets of poetry, including, most recently, *Red Devil*, *Start Over* and *Lush Life*. His work has been included in many literary journals and anthologies. Berkson is a contributing writer to *Artforum* and other publications, and is a corresponding editor for *Art in America*. He was

editor and publisher of Big Sky publications from 1971 to 1978. Berkson has received several awards, including a Yaddo fellowship, and grants for poetry from the Poets Foundation, the Marin Arts Council and the National Endowment for the Arts. Berkson was given an Artspace Award for New Writing in Art Criticism in 1990 and was a visiting artist/scholar at the American Academy in Rome in 1991. He has curated several exhibitions, including *Ronald Bladen: Early and Late* at the San Francisco Museum of Modern Art and *The Paintings of Albert York* at the Mills College Art Gallery and was adjunct curator for *Facing Eden* at the M.H. de Young Museum.

Selected reviews/publications: *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993). Sabbatical Fall 1998.

PEGAN BROOKE

Pegan Brooke is a professor in the Painting department. Brooke has served as graduate director and has been with the Art Institute since 1985. Brooke received a BA in Russian and Spanish Literature from the University of California at San Diego, a BFA in Painting from Drake University, an MA in Painting from the University of Iowa and an MFA from Stanford University. She has received several awards, including a Louis Comfort Tiffany Grant, Marin Arts Council Grant, Art in Embassies Program selection of paintings to Sri Lanka and Bolivia and an alternate place award for the Prix de Rome. Her work is found in many public and private collections, including those of the San Francisco Museum of Modern Art and the Guggenheim Museum in New York. She has exhibited her work internationally, including recent shows at the Oakland Museum of California, the University of California at Davis, the Guggenheim Museum, the Des Moines Art Museum and the San Francisco Museum of Modern Art. Her work is shown at R.B. Stevenson Gallery, La Jolla, Calif., University of California San Diego, and Joan Washburn in New York. She has two children—a son, Marshall (born in 1984), and a daughter, Clara (born in 1990).

Selected reviews/publications: *The San Francisco Examiner* (March 20, 1992); *The Los Angeles Times* (Jan. 20, 1989), *Artweek* (April 9 and 23, 1992); *Images Transformed* (Oakland Museum of California, 1992); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993); *Vision Art Quarterly* (Spring 1993); *The L.A. Weekly* (March 25, 1994); *The San Diego Union-Tribune* (Nov. 6, 1997); *The Contra Costa Times* (Jan. 20, 1995); *The New York Times* (July 7, 1995); *Art in America* (January 1997). Sabbatical 1998-99.

KATHIE CINNATER

Kathie Cinnater is a professor in the Letters and Science department and has taught

"There is so much media vying for everyone's attention today. One result is that there is a blurring of the line between entertainment and art. Another is that people have a tendency to think they can easily 'do it all.' In reality, mastering a discipline requires every bit as much hard work as it ever did."

—BRUCE MCGAW, FACULTY

"The Art Institute has always attracted teachers who are individual artists first, teachers second. These are people who have found their own path in life motivated by a craving for creative fulfillment. They did not make decisions based on pleasing a professor or a mentor. As such, they are in a good position to tutor students who are also motivated by self-expression. They are, by example, teaching students not necessarily how to make art, but how to live a life of creative possibilities." —SHARI LAMANET, FACULTY

humanities at the Art Institute since 1985. She received a BA in Literature and Philosophy from the College of New Rochelle, an MA in Renaissance Literature from Marquette University, a BFA and an MFA in Painting from Washington University. She has taught studio and humanities courses at several institutions, including the University of Missouri, Washington University and City College of San Francisco. Cinnater has been very active in the arts community, especially in the area of public art, directing a city-wide mural program and serving on the board of the South of Market Cultural Center. She maintains her studio practice and sees her teaching and art making as integral to each other. Sabbatical Fall 1998 and Spring 1999.

LINDA CONNOR

Linda Connor is a professor in the Photography department and has taught at the Art Institute since 1969. Connor received a BFA from the Rhode Island School of Design and an MS from the Institute of Design, Illinois Institute of Technology. She has won three awards from the National Endowment for the Arts, the Pratt Award in Photography, a Photographer of the Year peer award from the Friends of Photography, a Guggenheim fellowship and, in 1996, the Lifetime Achievement Award from the Marin Arts Council. Connor has taught and lectured throughout the world, including at San Francisco State University; the California College of Arts and Crafts; the School of the Museum of Fine Arts in Boston; the University of Texas at Austin; the American Cultural Center, Jerusalem, Israel; and the Technical College, Athens, Greece. Connor has exhibited her work widely, including shows at the Museum of Contemporary Photography in Chicago; the California Museum of Photography in Riverside, Calif.; the San Francisco Museum of Modern Art; and the International Center of Photography in New York. Connor's work is in the collections of numerous institutions, including those of the Art Institute of Chicago, the Corcoran Gallery, the Polaroid Corporation, the Boston Museum of Fine Arts, the Museum of Modern Art in New York and the San Francisco Museum of Modern Art.

Selected reviews/publications:

Solos: Photographs by Linda Connor (Apeiron Workshops Inc., 1979); *Spiral Journey* (Museum of Contemporary Photography, Chicago, 1990); *Luminance, LUX!!!* (Woodrose Press/Center for Photographic Arts, Carmel 1995); *On the Music of the Spheres* (limited edition with Charles Simic, Whitney Museum, New York, 1996).

DEWEY CRUMPLER

Dewey Crumpler is a professor in the Letters and Science and Painting departments; he has taught at the Art Institute since 1990.

Crumpler received a BFA from the San Francisco Art Institute, an MA from San Francisco State University and an MFA from Mills College. Crumpler has taught at several institutions, including the California College of Arts and Crafts and San Francisco State University. He has received several grants from the California Art Council. He has won two purchase awards from the San Francisco Airport Commission; a Eureka Fellowship Award in painting, 1992-1995; and a National Endowment for the Arts fellowship in works on paper, 1995. Exhibitions include California State University at Sacramento, 1994; the Corcoran Gallery in Washington, D.C., 1994; and the Galerie Resche, Paris, France. Crumpler is an advisory board member of the San Francisco Art Commission Gallery. He has exhibited his work widely and has received mural commissions for the Western Addition Cultural Center, the San Francisco Museum of Modern Art and the California Historical Society.

Selected reviews/publications: *i* (Vol. 1, No. 2, San Francisco Art Institute), *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Afro-American Artists* (Theresa Cederholm, Trustees of the Boston Public Library, 1973).

JACK FULTON

Jack Fulton is a professor in the Photography department. He has taught at the Art Institute since 1969 and served as chair of the department from 1972 to 1976. He also served as chair of the Artists Committee in the mid 1980s. During this period he introduced Color Photography; Text & Image; Alternative/Historical Processes, an expanded history course; and oversaw the design and construction of the present lab facility. Self taught in his chosen medium, his education includes Architecture, Art History and Design at the College of Marin and Creative Writing and History of Literature at the University of California. Fulton has received several awards, including two National Endowment for the Arts fellowships and another NEA grant for publishing, the Eugene Atget Award from Paris Audiovisuel, two Marin Arts Council grants and the Belkin Wilderness Lectureship from University of California at San Diego. His work has been exhibited internationally, including shows at the San Francisco Museum of Modern Art; the M.H. de Young Museum of San Francisco; Encontros de Fotografia, Portugal; Museé de Art Moderne, Paris; Institute of Contemporary Art, London; and other venues in New York City; Vancouver, B.C.; Tokyo; Lisbon; and throughout the U.S. He has also worked in both film and video, creating three films, video interviews and the writing of a PBS beta program on photography.

Selected publications: *2 Saunters: Summer & Winter* (Pencil Press); *Picturing California: A Century of Photographic Genius* (Oakland Museum of California); *California Photography Since 1945* (San Francisco Museum of Modern Art). Sabbatical Fall 1998.

ERNIE GEHR

Ernie Gehr is a professor in the Filmmaking department. He has taught at the Art Institute since 1986 and was formerly chair of the department. Gehr has taught and lectured internationally, including at the University of California at Berkeley; the School of the Art Institute of Chicago; Sarah Laurence College; the State University of New York at Binghamton; the University of Geneva; and Starliche Hochschule Für Bildende Kunste Stadtschule, Frankfurt. His awards include a Guggenheim fellowship, three National Endowment for the Arts grants, the Maya Deren Award from the American Film Institute, an award from the Film Arts Foundation and San Francisco Art Institute's Adaline Kent Award. His work has been exhibited internationally, including retrospectives at the International Film Festival in Rotterdam, San Francisco Cinematheque, the Whitney Museum of American Art, the Anthology Film Archives in New York, the Centre Georges Pompidou in Paris, the Musee du Cinema in Brussels and the Munchner Filmmuseum in Munich. Gehr has participated four times in the Whitney Museum Biennial. His films are in the permanent collections of many institutions, including the Museum of Modern Art in New York, the British Film Institute in London and the Walker Art Center in Minneapolis.

Selected reviews/publications: *Avant-Garde Film* (Scott MacDonald, Cambridge University Press, 1993); *Ernie Gehr* (Walter/McBean Gallery, San Francisco Art Institute, 1995); *Films of Ernie Gehr* (San Francisco Cinematheque, San Francisco, 1993).

SHARON GRACE

Sharon Grace is a professor in the New Genres department, and has taught at the Art Institute since 1984. Grace is a former member of the Board of Trustees of the Art Institute, and has served on the Artists Committee. Grace has also been on the directing board of the San Francisco chapter of Artists Equity, was a founding board member of the Bay Area Video Coalition and is on the advisory board of Artists Television Access in San Francisco. Grace has received fellowships from the National Endowment for the Arts, the Rockefeller Foundation and the William and Flora Hewlett Foundation. She won an award of honor for outstanding achievement in video from the San Francisco Art Commission. Grace has presented her work extensively, including exhibitions at the San Francisco Film Arts Foundation, the Fresno Art Museum, the San Francisco Museum of Modern Art, the Museum of Modern Art in New York and the Venice Biennale in Italy.

"Grace was re-circulating and reversing the gaze, questioning means by which a female subject is created, and denying direct

access to the seductive cliche so prevalent in the dominant male discourse of art and media. The inhabited painting referred to the art historical past not as an appropriation, but as a way of disinheritng the art historical problem of one gaze being privileged over another, a way of interrogating the very nature of seeing, desire and discourse."

—Kathy Brew, *Shift* (Vol. 5, No. 1)

Selected reviews/publications: *The San Francisco Chronicle* (December 1992); *The Village Voice* (William Gibson, "Lost in Cyberspace," March 1991); *California Women Artists* ("Yesterday to Tomorrow," February 1989); *High Performance Magazine* (Issue 37).

DOUG HALL

Doug Hall is a media artist and a professor in the New Genres department. He has taught at the Art Institute since 1981. Hall was formerly chair of the department and serves on the Art Institute's board of trustees and on the board of directors of the Bay Area Video Coalition. He received a BA in anthropology from Harvard University and an MFA in sculpture from the Rinehart School of Sculpture of the Maryland Institute of Art. Hall has won numerous awards, including six grants from the National Endowment for the Arts, a Guggenheim fellowship, a Western States Regional Media Arts fellowship, a Rockefeller Foundation fellowship, a William and Flora Hewlett/Film Arts Foundation grant, a James D. Phelan award and a Fulbright Senior Lecture fellowship. He was the 1996 recipient of the Rome Prize in Visual Arts from the American Academy in Rome. He has exhibited his work widely, including at the Carnegie Museum in Pittsburgh, Pa.; the Oakland Museum of California; the Institute of Contemporary Art in Boston; the American Film Institute in Los Angeles; the San Francisco Museum of Modern Art; Berlinische Galerie, Berlin, Kunst-werke, Berlin; the Whitney Museum of American Art in New York; the Art Institute of Chicago; the University Art Museum, Berkeley, Calif.; and the Museum of Modern Art in New York. His work is in the public collections of several of these major museums.

Selected publications: *High Performance Magazine* (Winter 1979); *Afterimage* (February 1987); *Flash Art* (May/June 1988); *Artnews* (December 1988); *Artforum* (Summer 1988 and Spring 1989); *Illuminating Video* (Doug Hall co-editor and co-author of introduction with Sally Jo Fifer); *Shift* (Vol. 6, No. 1, 1992).

CHARLES HOBSON

Charles Hobson has been an adjunct faculty member in the Printmaking department since 1990. He received a BA from Lehigh University in Bethlehem, Pa.; a LLB from the University of Virginia in Charlottesville; and a BFA from the San Francisco Art Institute. His work has been exhibited widely, including solo exhibitions at the Dorothy Weiss Gallery, the Olga Dollar Gallery, Braunstein/Quay, the San Francisco Museum of Modern Art Rental Gallery, Limestone Press in San Francisco, the Stanford University Art Spaces Program,

the San Jose Museum of Art and the Roy Boyd Gallery in Chicago. He has been included in numerous group exhibitions and is held in the collections of the Library of Congress in Washington, D.C.; the Whitney Museum of American Art in New York; Bank of America in San Francisco; the San Jose Museum of Art; the New York Public Library; and the California Museum of Art in Santa Rosa, among others. His books, *Parisian Encounters* (1994) and *Leonardo Knows Baseball* (1991) have been published by Chronicle Books, San Francisco.

ROBERT JOHNSON

Robert Johnson is an adjunct faculty member and has taught a course on the History of Printmaking since 1980. Johnson also serves as the curator in charge of the Achenbach Foundation for Graphic Arts—a position he has held since 1975. He has a degree in Art History from McGill University in Montreal and has done graduate work at the Institute of Fine Arts in New York.

LAWRENCE JORDAN

Lawrence Jordan is a professor in the Film-making department and has taught at the Art Institute since 1969. Jordan studied at Harvard University and has taught at the California College of Arts and Crafts, the University of California and the School of the Art Institute of Chicago. He has received several awards, including a Guggenheim fellowship, a National Endowment for the Arts fellowship, an American Film Institute fellowship, two Western States Regional Arts fellowships and a grant from the California Arts Council. Jordan's work has won numerous awards, including prizes from the Brussels International Film Festival, the Chicago Film Festival and the Atlanta Film Festival. His work has been presented internationally, including exhibitions at the Centre Georges Pompidou in Paris; the Whitney Museum of American Art, New York; the Museum of Modern Art in New York; San Francisco Cinematheque; the Art Institute of Chicago; Harvard University; the Cannes Film Festival; Zagreb International Animation Festival; the San Francisco Film Festival; and the New York Film Festival.

"One thing: If I had to name who one dozen really creative artists in the independent [avant-garde] film are, I'd name Larry Jordan as one. His animated [collage] films are among the most beautiful short films made today....They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable."

—Jonas Mekas

Selected reviews/publications: *A History of the American Avant Garde*, an AFA publication (P. Adams Sitney); *Visionary Film* (Russett and Starr); *Experimental Animation; Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Contemporary Photographers* (Colin Naylor, St. James Press, 1988).

PAT KLEIN

Pat Klein is a professor in the Painting depart-

ment and has taught at the Art Institute since 1984. She has also taught at several other institutions, including the University of California at Berkeley, the University of California at Davis, California College of Arts and Crafts and California State University at San Jose. She received an AB, an MA and an MFA from the University of California at Berkeley. Klein received Ekely fellowships from the Ministry of Foreign Affairs of the Norwegian government in 1991 and 1992, and, in 1995, she received a travel grant from NORDTRA, the Norwegian government's travel bureau. Klein's work has been presented nationally and internationally, including exhibitions at the University Art Museum in Berkeley; the Seattle Museum of Art; the Brooklyn Museum; the Stephen Wirtz Gallery, San Francisco; the Triton Museum of Art, Santa Clara, Calif.; the Oakland Museum of California; the University of Texas at Austin; and the Monterey Peninsula Museum of Art, as well as the Tromsø Unnivsitet and Kjernsmo Gallery in Oslo, Norway. She also presented work in a two-artist exhibition at Ski-kunstneren in Ski, Norway. Her work is featured in the permanent collections of the University Art Museum in Berkeley, the Oakland Museum of California, the Monterey Peninsula Museum of Art, the Bank of America in San Francisco, Philip Morris Corporation in New York, the Weissman Collection in Los Angeles and the Seattle Art Museum, as well as Skikunstneren in Norway.

Selected reviews/publications: *West Art and the Law* (catalog, West Publishers, 1992); *Menninger Perspectives* (Vol. 25, No. 3, 1994); *Artweek* (John Rapko, "Depicting the Undepictable," Sept. 26, 1991); *Art and Antiques* ("California Contemporary Art," September 1988); *Art in America* (April 1987); *Artweek* (March 8, 1986); *The Oakland Tribune* (Feb. 11, 1986); *Under Currents* (Portland Center for the Visual Arts, 1987); *The Human Condition* (San Francisco Museum of Modern Art, 1984); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985).

PAUL KLEIN

Paul Klein is adjunct professor of Digital Media and coordinator of the Center for Digital Media. Klein has presented his work internationally, including exhibitions at the San Francisco Museum of Modern Art; the Alternative Museum, New York; and the Museum of Modern Art in Cartagena, Columbia. Some of his recent exhibitions include: "Pixel Perfect" at San Jose Museum of Art (1996), "20/20" at University Art Gallery, Sonoma State University (1998), and the five venue traveling exhibition, "New Realities: Hand-Colored Photographs 1839-present" (1997-1998). He has also addressed and presented papers at numerous conferences including his most recent paper titled "Post-Aesthetics...After the Digital Reign of Terror", presented in New York City at the 1998 National Conference on Liberal Arts and the Education of Artists. He was an artist-in-residence at the Djerassi Foundation in Woodside, Calif. Klein received his BFA from Syracuse University and his MFA from Pratt Institute in New York.

GORDON KLUGE

Gordon Kluge is a professor in the Printmaking department and has taught at the San Francisco Art Institute since 1972. Kluge received an MFA from the San Francisco Art Institute and has taught and lectured at the Pratt Institute's Graphics Center in New York, the University of Northern Iowa in Cedar Falls, the University of Quebec and the Vancouver School of Art in Canada. Kluge's work has been exhibited internationally, including shows at the International Biennale of Graphics in Poland, Spain and Yugoslavia; the Museum of Modern Art in New York; the Whitney Museum in New York; the Brooklyn Museum of Art; Associated American Artists in New York; the Cincinnati Art Museum; the Philadelphia Art Alliance; the Oakland Museum of California; the San Francisco Fine Arts Museums and the San Francisco Museum of Modern Art. Kluge is also the owner and director of Bear Press in San Francisco.

PAUL KOS

Paul Kos is a professor in the New Genres department and has taught at the Art Institute since 1978. He received both a BFA and an MFA from the San Francisco Art Institute and is a former member of the board of trustees of the Art Institute. He has taught or lectured at several institutions, including the University of Santa Clara, the University of California at Berkeley and the University of Victoria, British Columbia. Kos has presented his work widely, including exhibitions at the San Francisco Museum of Modern Art, New Langton Arts in San Francisco, the Capp Street Project in San Francisco, the University Art Museum in Berkeley, the Leo Castelli Gallery in New York, the M. H. de Young Museum in San Francisco, the Walker Art Center in Minneapolis and the Gallery Paule Anglim in San Francisco. Kos has received numerous awards, including an Award in the Visual Arts from SECA, two Western States Arts fellowships, a Louis Comfort Tiffany fellowship, a Guggenheim fellowship, five National Endowment for the Arts fellowships and a fellowship from the Rockefeller Foundation. Kos's work is featured in the public collections of the Institute of Contemporary Art in Philadelphia, the San Francisco Museum of Modern Art, the New York Museum of Modern Art and the Stedelijk Museum in Amsterdam, Holland.

"Artists have to think that anything is possible; that's our business. Don't forget, Paul Kos once started a fire with an ice lens fashioned in a hubcap!"

—Jock Reynolds, monograph for the exhibition *Solid*

Concept at Gallery

Paule Anglim, 1989.

Selected reviews/publications: *Art in America* (February 1989); *Artweek* (Jan., 28, 1989); *Shift* (May 1988); *The San Francisco Chronicle* (Jan. 14, 1989); *The Christian Science Monitor* (June 11, 1987); *Artpaper* (May 1987); *New Artists Video: A Critical Anthology* (Gregory Battcock, Dutton, New York, 1978); *Performing Arts Journal* (Winter 1977); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Blurring the Boundaries, Installation Art, 1969-1996* (Museum of Contemporary Art, San Diego). Public art commissions include: *Constitution Wall*, California State Archives Building, Sacramento, Calif.; *Tunnel/Chapel*, Di Rosa Art Preserve, Napa, Calif.

GEORGE KUCHAR

George Kuchar is a professor in the Film-making department and has taught at the Art Institute since 1971. Kuchar worked as a commercial artist while making 8mm and 16mm films, which were embraced by the underground movie scene of the 1960s. During the 1970s, he began making sync-sound movies, and in the 1980s, he began experimenting with video. Kuchar has won the Maya Deren Award from the American Film Institute, a National Endowment for the Arts grant, a Worldwide Video Festival First Prize Award and a Los Angeles Film Critics Award. He had a four-program tribute at the San Francisco International Film Festival, and a recent screening at the National Gallery of Art, Washington, D.C. Two full-length programs of his films are in the collection of (and distributed in Europe by) the British Film Institute. Other works are in the collection of the Museum of Modern Art in New York, the Pacific Film Archive in Berkeley and the Anthology Film Archives in New York. Kuchar has made over 60 films and 150 videos, has had several screenplays made into films and has acted in various productions.

"(Kuchar's work is) an attempt to humanize and democratize a medium which conventionally has been for the people (to a degree at least), without being of them or by them."

—Scott MacDonald, *Film Quarterly*
"He may yet grow up to be a dirty old man, but as of now he's still got the obstreperous innocence of an un-housebroken pup."

—J. Hoberman, *The Village Voice*

TONY LABAT

Tony Labat is a professor in the New Genres

department and has taught at the Art Institute since 1985. He received both a BFA and an MFA from the San Francisco Art Institute. He is the winner of grants from the Fleishacker Foundation, the Film Arts Foundation, the California Arts Council, an Award in the Visual Arts from SECA, an Engelhard Award from the Institute of Contemporary Art in Boston, the 1987 Sculpture Award from San Francisco Artspace, Open Channels Award from the Long Beach Museum of Art and two awards from the National Endowment for the Arts. Labat has presented his work internationally, including exhibitions at the Museum of Contemporary Art in Los Angeles; the Laguna Art Museum; the Museum of Modern Art in New York; the San Francisco Museum of Modern Art; Fort Lauderdale Museum of Art; the M.H. de Young Memorial Museum, San Francisco; Palais des Beaux-Arts in Brussels, Belgium; the National Gallery of Poland; Helsinki Museum of Art; the Tel Aviv Museum of Art; the National Gallery of Greece in Athens; Gallery Paule Anglim, San Francisco; Gallerie Ute Parduhn, Dusseldorf, Germany; Artspace, San Francisco; and Capp Street Project, San Francisco.

"Tony Labat's work has taken many different forms over the years, mixed-media installations, video, painting and sculpture. Invariably it has a performance component, one that stems from the conceptual lineage of Chris Burden, Vito Acconci and Bruce Nauman, whose work in the '70s questioned the institutional limits of art through radical experimentation. Dancing around the definitions of art and its performative underpinnings, the self-presentation of the artist, Labat has positioned himself as a moving target to challenge our convictions about art."

—Daniela Salvioni,
Artforum (February 1998)

SHARI LAMANET

Shari Lamanet is a professor in the Painting department and has taught at the Art Institute since 1980. She received both a BFA and an MFA from the San Francisco Art Institute. Lamanet has received several awards, including the Purchase Award at the Stockton National 1992 exhibition, the 1987 James D. Phelan Award in Photography and the First Place Drawing award at the International Juried Art Competition in New York. Lamanet's work has been shown widely, including exhibitions at the Robert Koch Gallery in San Francisco; the Achenbach Foundation at the California Palace of the Legion of Honor in San Francisco; the Downey Museum of Art in Los Angeles; the Alternative Museum in New York; the San Francisco Museum of Modern Art; and the Ian Birkstad Gallery, London, England.

"In Lamanet's work enigma and ambiguity converge and multiply into vertigo as if the surreal non sequiturs of Rene Magritte were somehow placed in a high speed blender. The results are miniature operas of tragicomic confusion. This will no doubt be confusing to many viewers, these same viewers would, no doubt, see more poetic

"In our culture, the art that seems to be valorized is often that which can be most easily trivialized as fashion. And yet, I think that art's real importance lies beyond mere appearance. Artists, through their work, can provide us with alternative descriptions of the world, ones that expose gaps in the social order, celebrate difference and allow interpretation. Theory and concept, by providing a vocabulary for affecting (rather than being affected by) our complex visual culture, help form the foundation from which meaning can be interrogated." —DOUG HALL, FACULTY

merit in the works of Rod McKuen than in those of T.S. Eliot."

—Mark Van Proyen,
Artweek (June 9, 1984)

Selected reviews/publications: *Artweek* (Sept. 12, 1981 and June 9, 1984); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985)

JONATHAN LANG

Jonathan Lang is an adjunct faculty in the Letters and Science department. He has taught at the San Francisco Art Institute since 1993. He received a BA from University of California at Berkeley and an MA and PhD from Princeton University in Comparative Literature. He has taught at the following institutions: Princeton University, University of California at Berkeley and Mills College. Lang has published in *Genders* and is currently working on a book-length study on sexuality and travel.

DONA LANTZ

Dona Lantz has been assistant dean of Academic Affairs since 1994. Prior to her appointment, Lantz was the Photography department manager. She has served as an adjunct faculty member in the Photography department since 1986. She received a BS from Illinois State University, an MA from the University of California at Berkeley and was associated with the ASUC Studio on the Berkeley campus from 1981 to 1985 as photography supervisor and instructor. Lantz has exhibited her work nationally for the past eighteen years.

"D. Lantz's multiple exposed nude self-portraits bring a much needed element of humor and playfulness to the exhibition. You are initially taken aback by them in the same way we Westerners tend to be taken aback by the gaudy colorfulness and seeming excess of the Hindu religious art from which Lantz appropriates much of her imagery. They are riddled with irony, but there is no sarcasm. Lantz works in a spirit of profound playfulness, addressing areas of profundity only accessible through a self-effacing lightness."

—Reg Darling, *Scene* (1992)

"Dona Lantz is 'Goddess' in her self-portraits, shot among artifacts and images from religious cultures. She uses double exposure to place images—such as that of [Kali] an Indian Goddess—over herself. The effect creates layers of spirits mixing in an indeterminate space and time. These feminist spirits, in Lantz's hands become archetypes, the female goddess to counter the male gods."

—Marsha Miro,
Detroit Free Press (1993)

JANIS CRYSTAL LIPZIN

Janis Crystal Lipzin is a professor in the Filmmaking department. She was SFAI's first Undergraduate Studio program director and has taught at the Art Institute since 1978. Lipzin received a BFA in Art from Ohio University and New York University, an MLS in

Information Science from the University of Pittsburgh, and an MFA in Filmmaking from the San Francisco Art Institute. Her many awards include grants from the National Endowment for the Arts, and her work is in the collections of the Carnegie Museum of Art, Pittsburgh, Pa., and the Di Rosa Foundation in Napa, Calif. Her work has been presented internationally, including screenings, photo exhibitions and installations at the Museum of Modern Art in New York; the New Museum in New York; P.S. 1 in New York; Kunstmuseum, Bern, Switzerland; Institute for Contemporary Art, London; and the M.H. de Young Museum in San Francisco. Lipzin also creates photo-based inter-media work, including viewer-activated installations and film/video sculpture. Lipzin has extensive curatorial, editorial and arts administrative experience and was formerly the director of the Film/ Photo program at Antioch College.

Selected reviews/publications: "Big As Life: An American History of 8mm Film," (Museum of Modern Art, New York, 1998); *Blimp* (Vienna, Austria); "Testament to an Orphaned Art" (Summer 1992); *Independent America: New Films 1978-1988* (David Schwartz); *The Village Voice* ("American Museum of the Moving Image, New York"); "The 8 and Narrow" (Manohla Dargis, National Public Radio, April 4, 1978); *Art in America* ("Film in the Video Age," Museum of Contemporary Art, Los Angeles, 1986); *Holiday Day* ("A Special Report," July/August 1979); *The San Francisco Examiner Datebook* (Jeffrey Fraenkel, "JCL and a Filmmaker's Retrospective," Dec. 3, 1978).

REAGAN LOUIE

Reagan Louie is a professor in the Photography department and has taught at the Art Institute since 1976. Louie received a BA from UCLA and an MFA from Yale University. He has won many awards, including a Guggenheim fellowship, a Fullbright fellowship, the James D. Phelan Art Award, two National Endowment for the Arts grants and the Dorothea Lange/ Paul Taylor prize. Louie's work can be found in the collections of the Museum of Modern Art in New York, the Metropolitan Museum of Art in New York, the San Francisco Museum of Modern Art and the Oakland Museum of California. Recent solo exhibitions took place at the Laurence Miller Gallery, New York, and the Ansel Adams Center, San Francisco. The latter exhibition was accompanied by a book, *Toward a Truer Life: Photographs of China 1980-1990* (Aperture/Friends of Photography).

"*Toward a Truer Life*" is arguably the best photography book of the year. Graceful and unexpectedly complex, Mr. Louie's photographs present a clash between unhappy modernity and a culture that cannot be easily stripped of its heritage."

—Review of *Toward a Truer Life*, *The New York Times* (Dec. 1, 1991)

Selected reviews/publications: *The New York Times Magazine* ("Hong Kong Feeling Flu-ish," 1998); *Dialogues in American Art History* (co-edited with Carlos Villa, San Francisco Art Institute/International Scholars Publications,

1995); *Camera and Darkroom* ("Reagan Louie's Chinese Odyssey," 1992); *Toward a Truer Life: Photographs of China 1980-1990* (Aperture/Friends of Photography, New York, N.Y., 1991); *Photo-Art* (Photographs and essay, Hong Kong, 1990); *Connoisseur* ("Shanghai," New York, N.Y., 1988); *Aperture* ("One Journey to China," New York, N.Y., 1987).

KEITH MANSON

Keith Manson is an adjunct faculty in the Letters and Science department. He holds a BS in Mathematics and an MA in Philosophy from Stanford University. Manson was a graduate fellow in Philosophy at Princeton University and has a PhD in Mathematics from the University of California at Berkeley, where he was also an instructor and postdoctoral research associate in Mathematics. Recent publications on his work in automated pattern recognition and artificial intelligence systems have appeared in the *IEEE Transactions* and the *8th ICECGD Proceedings*. He is currently collaborating with multimedia artists on an aesthetically and linguistically adept 3D-animation/imaging utility.

FRED MARTIN

Fred Martin is a professor in the Art History department. He began teaching in the Art Institute's Art History and Painting departments in 1958, and later served as Director of the Art Institute, Vice-President of Academic Affairs, Dean of the College and Director of Exhibitions. Martin studied at the California School of Fine Arts and received both a BA and an MA from the University of California at Berkeley. Martin has taught and lectured at several institutions, including the University of California at Berkeley, San Jose State University, Diablo Valley College and California College of Arts and Crafts. Martin also taught and served as registrar at the Oakland Museum of California. His work is featured in the permanent collections of the San Francisco Museum of Modern Art, the Achenbach Foundation, San Francisco Fine Arts Museum; the Fogg Art Museum at Harvard University; the Museum of Modern Art, New York; and the Whitney Museum of American Art, New York. Martin has presented his work internationally, including exhibitions at the Zhejiang Academy of Fine Arts in China; the Shanghai University College of Art in China; the Brooklyn Museum; the Whitney Museum of American Art, New York; the Oakland Museum; the California Palace of the Legion of Honor; the San Francisco Museum of Modern Art; the Hansen Fuller Gallery, San Francisco; Ebert Gallery, and the Arts and Consciousness Gallery of John F. Kennedy University, Berkeley. Martin is a former consulting editor with *Artweek* and a former Bay Area correspondent for *Art International*.

Selected reviews/publications: *A Travel Book* (Arion Press, San Francisco, 1977); *Beulah Land* (1966) and *Log of the Sun Ship* (Crown Point Press, San Francisco, 1969); *From an Antique Land* (Greengates Press, Oakland, Calif., 1979); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University

of California Press, Berkeley, 1985); *Bay Area Figurative Art 1950-1965* (Caroline A. Jones, San Francisco Museum of Modern Art, University of California Press, 1990); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993).

FRANCES McCORMACK

Frances McCormack is an adjunct faculty and coordinator of the MFA Exhibition and the Graduate Lecture Series. She has taught Graduate and Post Baccalaureate seminars at the Art Institute since 1990. McCormack has also taught at the California College of Arts and Crafts, and Sonoma and San Francisco state universities. She received a BA in English from the University of Massachusetts and an MFA from University of California at Berkeley. She is the recipient of three Buck Foundation individual artists grants and a Djerassi Residency. Her work has been exhibited widely and is represented by the Susan Cummins Gallery, Mill Valley, Calif.; the R.B. Stevenson Gallery, La Jolla, Calif.; and the Jack Meier Gallery, Houston, Texas.

"Her paintings are beautiful because they strive for a kind of material poetic statement possible only in painting. Not that they 'say' anything, rather they materialize a process of creative give-and-take that perhaps cannot be uttered but only shown."

—Kenneth Baker,
The San Francisco Chronicle
(Feb. 20, 1994).

Selected reviews/publications: *Art in America* (February 1995); *Visions Art Quarterly* (Summer 1995 and Fall 1991); *The San Diego Reader* (September 1994); *The San Francisco Chronicle* (February 1994 and March 1992); *The San Diego Union* (July 1994); *Artweek* (May 1991).

BRUCE McGAW

Bruce McGaw is a professor in the Painting department and has taught at the Art Institute since 1957. He is a former chair of the department and also served on the Art Institute's board of trustees. He received a BFA from the California College of Arts and Crafts, where he studied painting with Leon Goldin and Richard Diebenkorn. McGaw has taught at the University of California at Berkeley School of Architecture and Stanford University. McGaw has exhibited his work widely, including exhibitions at the Charles Campbell Gallery, San Francisco; the San Francisco Museum of Modern Art; the Oakland Museum of California; the Fine Arts Museums in San Francisco; the Rena Bransten Gallery, San Francisco; the Santa Barbara Museum, and the State University of New York in Oswego.

Selected reviews/publications: *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Bay Area Figurative Art 1950-1965* (Caroline A. Jones, San Francisco Museum of Modern Art, University of California Press, 1990).

RAY MONDINI

Ray Mondini is a professor in the Letters and

Science department. He has taught at the Art Institute since 1968 and was formerly chair of the department. Mondini received both a BA in Philosophy and English and an MA in Philosophy from San Francisco State University. He also studied Art History and Italian culture at the University of Perugia in Italy, and studied Japanese culture and Buddhism in Japan and with Shunryu Suzuki at San Francisco's Zen Center. Mondini has taught and lectured at many institutions, including the San Francisco Academy of Asian Studies, St. Mary's College, Lone Mountain College, San Francisco State University and the Zhejiang Academy of Fine Arts in China, and was a full time instructor of philosophy at Holy Names College, Oakland, Calif., from 1969 to 1973. He received a National Endowment for the Humanities self-study grant.

JEREMY MORGAN

Jeremy Morgan is a professor in the Painting department. He has taught at the Art Institute since 1989, serving as department chair from 1989 to 1992. A native of England, Morgan studied at the Ruskin School of Drawing and of Fine Art at the University of Oxford where he received a Certificate of Fine Art (Distinction). He received an Advanced Diploma (Post-Graduate) in Painting from the Royal Academy Schools in London and an MFA in Painting from the San Francisco Art Institute. Morgan has taught and lectured widely in the United Kingdom, the United States and the People's Republic of China. He has won numerous awards, including the European Connoisseur Magazine Painting Prize and the Harkness Fellowship from the Commonwealth Fund of New York. From 1994 to 1996 he led Art Institute students on Summer study programs to China. In 1997, he was invited by the Central Institute of Fine Arts, Beijing to teach an advanced painting workshop and to lecture in Shanghai, Chongqing and Beijing. Morgan's work has been exhibited internationally, including at the China National Academy of Fine Arts, Hangzhou, Central Institute, Beijing; ICA, London; and the Royal Academy of Arts, London. His work is featured in a variety of collections including Saks Fifth Avenue and the Central Institute Gallery permanent collection, Beijing. He is currently represented by Cathcart Contemporary, San Francisco, and D.P. Fong Galleries, San Jose.

ANNA NOVAKOV

Anna Novakov is an adjunct faculty in the Letters and Science department, teaching Art History. She holds a doctorate from New York University in twentieth-century art, with a specialization in contemporary public art, as well as degrees in Art History and Literature from the University of California and the Université de Paris. She has contributed essays to numerous museums and gallery exhibition catalogs and has written extensively about issues of gender, public art and contemporary installation art. Novakov is a regular contributor to *Artpress*, *Atlantica*, *C Magazine*, *Public Art Review*, *Public Culture*, *Sculpture*, and other national and international publications. Her

recently published books are *Veiled Histories: the Body, Place and Public Art* (Critical Press, New York, 1997) and *Carnal Pleasures: Desire, Public Space and Contemporary Art* (Clamor Editions, San Francisco, 1998).

ZEENE PAPANIKOLAS

Zeene Papanikolas is a professor in the Letters and Sciences department and has taught at the Art Institute since 1968. Papanikolas received a BA from San Francisco State University and an MA from Stanford University. Papanikolas has also been an instructor at Stanford University and Sonoma State University. He is the author of three books and numerous articles, reviews, short stories and academic papers. Papanikolas's latest book, *Trickster in the Land of Dreams*, was published in 1995 by the University of Nebraska Press (Lincoln, Neb.). Much of his writing concerns the Western United States and its history. Papanikolas is an active member of the Western Literature Association and the Western History Association. He is also a national board member of the Mountain West Center for Regional Studies. Papanikolas is a recipient of a Stegner fellowship in Creative Writing.

Selected reviews/publications: *The Journal of American History* (June 1983); *The Western Historical Quarterly* (January 1984); *American Historical Review* (February 1984); *Labor History* (Fall 1984); *The Chicago Tribune* (Dec. 19, 1982); *The San Francisco Chronicle* (Sept. 10, 1995); *The Boston Book Review*, (December 1999); *The Bloomsbury Review*, (January/February 1996).

IRENE PIJOAN

Irene Pijoan is a professor in the Painting department and has taught at the Art Institute since 1983. She received both a BA and an MFA from the University of California at Davis. Pijoan has received many honors, including a Skowhegan Purchase award, a National Endowment for the Arts grant and a SECA fellowship. She was awarded a Djerassi Foundation residency, and residencies at the University of Georgia in Athens, and the Roswell Museum and Art Center in New Mexico. Pijoan also was an instructor at the University of Georgia summer program in Cortona, Italy. Pijoan has exhibited her work widely, including shows at the Rena Bransten Gallery, San Francisco; Gallery Paule Anglim, San Francisco; Artspace, San Francisco; the Oakland Museum of California; the Susan Cummins Gallery, Mill Valley, Calif.; the Corcoran Biennial of American Painting, Washington, D.C.; the Leo Castelli Gallery, New York; and the Solomon R. Guggenheim Museum, New York.

"The pasty density of Pijoan's surfaces and the uncomposed look of her paintings made me think often of Terry Winters. But Pijoan has the eye for color that Winters lacks, but shares his love of paint for its own sake... The unintegrated patterns that result may be as close as painting can come to evoking the clutter and dissonance of contemporary urban experience, where meaning is both chancy and cheap. Painters on the East and West Coasts practice this style—

"For many of us frumpy faculty, the 21st century belonged to Buck Rodgers. Little did we know that we would still be alive to usher in the century with the comet that took with it the gullible and the goony." —GEORGE KUCHAR, FACULTY

Carroll Dunham in New York, for example, and Scott Bell in Oakland—but it may be some time before we see such bracing examples of it as Pijoan offers here."

—Kenneth Baker,

The San Francisco Chronicle (May 17, 1990)

Selected reviews/publications: *Artweek* (Oct. 3, 1991); *The Washington Post* (Sept. 6, 1991)

JOHN ROLOFF

John Roloff is a professor in the Sculpture/Ceramic Sculpture department and has taught at the Art Institute since 1978. He has taught at the University of Kentucky, Mills College and the University of Southern California, and has lectured and done residencies at art schools and universities throughout the U.S. and Canada. Roloff has won numerous awards, including three National Endowment for the Arts grants, a Visual Arts Award from the California Arts Council and a Guggenheim fellowship. His work is found in many permanent collections, including those of the San Francisco Museum of Modern Art; the Oakland Museum of California; the Smithsonian Institution, Washington, D.C.; and universities in Washington, Arizona and California. Roloff has been commissioned to create numerous environmental installations, including work at the Tyler School of Art, Philadelphia, Pa., and the Yerba Buena Gardens, San Francisco. Roloff has exhibited his work extensively, including exhibitions at the University Art Museum, Berkeley, Calif.; Gallery Paule Anglim, San Francisco; the Fuller Gross Gallery, San Francisco; the Whitney Museum, New York; Lance Fung Gallery, New York; and the Smithsonian Institution.

Selected reviews/publications: *Artweek* (March 4, 1993); *Art in America* (April 1992); *Artforum* (November 1987); *Artforum* (January 1983); *Arts Magazine* (April 1992); *Matrix Catalog* (No. 110, University Art Museum, Berkeley, Calif., 1987); *Fragile Ecologies: Contemporary Artists' Interpretations and Solutions* (Rizzoli International Publications, 1992); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993). Sabbatical Fall 1998.

JEFF ROSENSTOCK

Jeff Rosenstock has been an adjunct instructor in the Filmmaking department since 1980. He studied film and video at Antioch College, Ohio; Boston University; and the New School for Social Research in New York. His work has been exhibited at San Francisco Cinematheque, No Nothing Cinema and the New Performance Gallery in San Francisco. He is co-founder of Hands-On Video, a community-based organization that works with urban middle and high school students to create and produce video projects. Rosenstock has also done freelance sound, lighting and cinematography on numerous independent film and video productions.

INEZ STORER

Inez Storer is a professor of art in the Painting

department and has taught at San Francisco Art Institute since 1981. Storer has also taught at Sonoma State University, University of California at Davis, University of California at Santa Cruz and San Francisco State University. She studied at the Art Institute and the University of California at Berkeley and received a BA at Dominican College and an MA from San Francisco State University. She has exhibited her work internationally, including exhibits at the Rena Bransten Gallery, Jeremy Stone Gallery, Olga Dollar Gallery, and most recently had a solo exhibit at Susan Cummins Gallery in Mill Valley. Her work has also been exhibited at the San Francisco Airport; the Inaugural Exhibit at Center for the Arts at Yerba Buena Gardens in San Francisco; the San Jose Museum of Art; the Monterey Museum of Art; and the International Federation of Artists in St. Petersburg, Russia. Storer's work is found in collections throughout the country, including the Fairmont Hotels in San Jose and Chicago and the First Interstate World Center in Los Angeles, for which she created two large murals. Her work has been used in television sitcoms for Bill Cosby Productions in New York. She is the recipient of a LifeWork Award from the Falkirk Cultural Center in San Rafael, where she recently had a retrospective. Her work will be in a solo exhibit at the Jack Meier Gallery in Houston, Texas.

"The overall approach [of Storer's work] is personal and operatic, with images that have washed up plush from the artist's soul...just a blanket signature of the artist's pleasure in her medium and its attitude for jewel-like color and elastic space. The light touch, stemming from reverie, achieves a wide-awake presence, a mood of the plainest pleasure—what else but shared observation segueing to a mutual sentiment?—recalled and keenly accounted for."

—Bill Berkson,
Artforum (April 1990)

Selected reviews/publications: *Artweek* (June 18, 1992); *San Francisco Magazine* (May 1991); *Artforum* (April 1990), *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993).

ROZANNE STRINGER

Rozanne Stringer is an adjunct faculty and has served as the director of Extension Education and Summer Programs. Stringer is an art historian, educator and administrator who has served as curator of education at the San Francisco Museum of Modern Art and the Phoenix Art Museum. She received her BFA and MA degrees in Art History, and a MBA from the University of Kansas, where she taught in the departments of Art History and Western Civilization. She has also taught art history and humanities at the University of Missouri

at Kansas City, Johnson County Community College and currently teaches at the University of California at Berkeley Extension and the College of Marin. Prior to her appointment at the Art Institute, Stringer acted as a consultant in art education for numerous Bay Area arts organizations, including the Arts Council of Santa Clara County and the Community School of Music and Arts.

SAM TCHAKALIAN

Sam Tchakalian is a professor in the Painting department. He joined the faculty in 1966 and twice served as chair of the department. Tchakalian received an AA from San Francisco City College, and both a BA in Psychology and an MA in Art from San Francisco State University. He has lectured or taught at institutions across the country, including Cooper Union, Whitney Studio School, Pratt Institute, California College of Arts and Crafts, the College of San Mateo, the University of California at Berkeley, the University of California at Davis and California State College in Los Angeles. Tchakalian has won three grants from the National Endowment for the Arts, a California Arts Council award and the San Francisco Art Institute's Adaline Kent Award. He has exhibited his work internationally, including solo exhibitions in New York at the Susan Caldwell Gallery and in San Francisco at Modernism Gallery, the San Francisco Museum of Modern Art, the Dilexi Gallery and the M.H. de Young Museum. He has also exhibited at the Whitney Museum of American Art, New York; the University Art Museum, Berkeley, Calif.; the Albright-Knox Gallery, Buffalo, N.Y.; the Transamerica Corporation in San Francisco; Mills College Art Gallery in Oakland; and at the National Museum of Contemporary Art, Seoul, Korea. His work is featured in the collections of the Brooklyn Museum, New York; the San Francisco Museum of Modern Art; the Oakland Museum of California; the Milwaukee Art Center; the Palm Springs Desert Museum, Palm Springs, Calif.; the Sheldon Memorial Art Museum, University of Nebraska, Lincoln; the Albright-Knox Gallery; and the University Art Museum, Berkeley, Calif.

Selected reviews/publications: *The New Art: A Critical Anthology* (1978); *Visions* (Fall 1991); *The San Francisco Chronicle* (May 30, 1991); *Artforum* (December 1987); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985).

LARRY THOMAS

Larry Thomas is Vice President and Dean of Academic Affairs and a former professor in the Printmaking department. He has taught at the Art Institute since 1983 and served as the chair of the department. Thomas received a BFA from the Memphis Academy of Arts and an MFA from the San Francisco Art Institute. He has taught and lectured at many institutions, including Stanford University, Mills College, California College of Arts and Crafts,

the University of California at Berkeley, the Memphis College of Art and the University of Wisconsin at Milwaukee. Thomas has received a fellowship from the National Endowment for the Arts, a SECA award from the San Francisco Museum of Modern Art, and was recently an artist-in-residence at the Djerassi Foundation. Thomas has been a cultural specialist to the National Museum of Jordan and the University of Damascus, Syria, in association with the U.S. Information Agency, and was one of twelve Americans who was invited to tour the Yunnan Province as part of the U.S.-China Arts Exchange. His work is featured in a monotype publication of the Achenbach Foundation for the Graphic Arts at the Fine Arts Museums of San Francisco. Thomas has exhibited his work widely, including shows at the Fuller/Goldeen Gallery; the San Francisco Museum of Modern Art; the Bluxome Gallery, San Francisco; the Palo Alto Cultural Center, Palo Alto, Calif.; the Susan Cummins Gallery, Mill Valley, Calif.; the Cultural Institute of Macao; The American Academy of Arts and Sciences, N.Y.; and the National Museum of American Art, Washington, D.C.

Selected reviews/publications: *Directions in Bay Area Printmaking* (Palo Alto Cultural Center, 1992); *Selections from the Bay Area* (The Drawing Center, New York, 1991); *The San Jose Mercury News* (Sept. 18, 1986); *Artweek* (March 15, 1986); *The San Francisco Chronicle* (Aug. 22, 1984); *Who's Who in American Art 1993-94* (R.R. Bowker, 1993).

MARK VANPROVEN

Mark Van Proyen is an associate professor in the Art History department and has taught at the Art Institute since 1985. Van Proyen received both a BFA and an MFA from the Art Institute and has served on the Art Institute's Board of Trustees. He has taught and lectured at numerous institutions, including the California College of Arts and Crafts, the University of California at Berkeley, the University of California at Santa Cruz and Stanford University. Van Proyen is also the former academic coordinator of the department of Art Practice at the University of California at Berkeley. Van Proyen is the former Northern California editor of *Artweek*, and is a regular contributor to the *New Art Examiner*, *Bad Subjects*, *Visions Art Quarterly*, *Art Issues*, *Public Art Review* and *Art Criticism*. Van Proyen has received fellowships for painting from the Marin Arts Council and the Mortimer Fleishhacker Foundation. He has exhibited his work internationally, including shows in Beijing, China; Bordeaux and Paris, France; SQMAR Gallery, San Francisco; the Roger Ebert Gallery, San Francisco; the Susan Cummins Gallery, Mill Valley, Calif.; the Joseph Chowning Gallery, San Francisco; the Triton Museum of Art, Santa Clara, Calif.; the Primary Colors Gallery, Sacramento, Calif.; the Eaton/Shoen Gallery, San Francisco; the Dana Reich Gallery, San Francisco; the Falkirk Cultural Center, San Rafael, Calif.; and the Bannam Place Exhibition Space, San Francisco.

"Van Proyen uses thick impasto surfaces and expressionistic colors to depict crude-

ly painted nude figures and occasional animals which enact even stranger rituals, many of which smack of torture."

—Thomas Albright,
The San Francisco Chronicle
(March 25, 1981)

Selected reviews/publications: *The San Francisco Bay Guardian* (Harry Roche, "Critic's Choice," April 16, 1996); *Artweek* (Terri Cohn, "Looking at Figures," Feb. 27, 1988, and "The Abrasive Gesture," Cathy Curtis, July 16, 1983); *The San Francisco Chronicle* (Kenneth Baker, "Time to Check Out Hotel Project," July 28, 1986).

CARLOS VILLA

Carlos Villa is a professor in the Painting department and has taught at the Art Institute since 1969. He received a BFA from the San Francisco Art Institute and an MFA in Painting from Mills College. Villa has exhibited his work internationally, including exhibitions at the Syntex Gallery, Palo Alto, Calif.; the INTAR Gallery, New York; and the American Academy at Rome, Italy. His work is featured in the permanent collections of many institutions, including those of the Casa de las Americas, Havana, Cuba; Columbia University, New York; the Oakland Museum of California; the Smithsonian Institution, Washington, D.C.; and the Whitney Museum, New York. He has won several awards, including a National Endowment for the Arts grant, the Distinguished Alumni Awards from the San Francisco Art Institute, the Rockefeller Travel Grant and the Adaline Kent Award. Villa has organized, produced and lectured at many symposia, often concerning diversity in the arts. These events have included "Towards a Culturally Inclusive Art Education; Sources of a Distinct Majority," which was also the subject of 15 one-hour programs he produced for KPFA-FM in Berkeley, Calif., and "Rethinking U.S. Art History at the San Francisco Art Institute." He is co-producer of San Francisco Art Institute's Sanchez School program and serves as a member of the Board of Directors of the College Art Association. Villa was project director of *Worlds in Collision, New Dialogues in American Art History*, co-edited with Reagan Louie and published in 1995 by the San Francisco Art Institute and International Scholars Publications.

Selected reviews/publications: *Mixed Blessings* (Lucy Lippard, Pantheon Books, New York, 1990); *Art in the San Francisco Bay Area 1945-1980* (Thomas Albright, University of California Press, Berkeley, 1985); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993); *Mapping the Terrain* (University of California Press, Berkeley); *Artweek* (July 4, and Oct. 24, 1991).

HENRY WESSEL

Henry Wessel is a professor in the Photography department. He has taught at the Art Institute since 1973, serving as chair of the department from 1988 to 1993. Wessel received a BA from Pennsylvania State University and an MFA from the State University of New York at Buffalo. Wessel has won three awards from the National Endowment for the

Arts and two Guggenheim fellowships. His work has been exhibited extensively, including exhibitions at the Charles Cowles Gallery, New York; the Museum of Modern Art, New York; the Fraenkel Gallery, San Francisco; and the International Center of Photography, New York. He has participated in three group exhibitions at the San Francisco Museum of Modern Art, including *Road and Roadside: American Photographs 1930-1986*. Wessel has taught and lectured at many institutions, including Yale University, Mills College and San Francisco State University. His work is featured in several public collections, including those of the Art Institute of Chicago; the Australian National Gallery; the California Museum of Photography in Riverside; the Center for Creative Photography in Tucson; the Philadelphia Museum of Art; Harvard University's Fogg Art Museum; the Museum of Fine Arts in Boston; the Museum of Modern Art in New York; the Oakland Museum of California; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; and the Victoria and Albert Museum in London.

Selected reviews/publications: *American Landscapes: Photographs from the Museum of Modern Art* (1981); *Signs of Life* (Knopf, 1983); *Contemporary Photographers* (St. John's Press, 1988); *Art News* (Summer 1992); *Artforum* (February 1990); *After Image* (February 1975); *Who's Who in American Art 1993-94* (R.R. Bowker, New Providence, N.J., 1993); *Contemporary Photographers* (Colin Naylor, St. James Press, 1988).

FRANKLIN WILLIAMS

Franklin Williams is a professor in the Painting department and has taught at the Art Institute since 1966. He received both a BFA and an MFA from the California College of Arts and Crafts in Oakland. Williams has received grants from the Ford Foundation and the National Endowment for the Arts. He has had fifty-two solo exhibitions throughout the United States and Britain. A recent solo exhibition featured his work at the Nora Eccles Harrison Museum of Art, Logan, Utah; Stoa' Gallery, Petaluma, Calif.; and Joseph Chowning Gallery, San Francisco. He has had eleven solo exhibitions and numerous group exhibitions at the Braunstein Gallery in San Francisco and New York. He has participated in group exhibits throughout California and Great Britain. He participated in the Funk Art Show, University of California at Berkeley; The Whitney Museum of American Art, New York; and the Dilexi Gallery. His work can be seen in collections of the Oakland Museum of California; the University Art Museum, Berkeley, Calif.; the San Francisco Museum of Modern Art; the Corcoran Gallery, Washington, D.C.; AT&T, Boston, Mass.; and numerous private collections. He has taught at the University of California at Davis; Hayward State University; Oxford University, England; and the Ruskin School of Drawing and Painting, England. He has been a visiting artist at the Chicago Art Institute and Gwent College of Higher Education, Newport, Wales, and has lectured at numerous other institutions in the U.S. and Great Britain.

sfai alumni

Selected publications: Permanent Collection of Painting and Sculpture (Thomas Albright, San Francisco Museum of Modern Art); Video Art Television: The Art Work of Franklin Williams (Leonard Productions); Soft as Cotton, Centered and Hard (November 1997); The 50th Annual Conference on World Affairs (1998); Who's Who in American Art 1993-94 (R.R. Bowker, New Providence, N.J., 1993).

AL WONG

Al Wong is a professor in the Filmmaking department and has taught at the Art Institute since 1975. Wong received an MFA from the San Francisco Art Institute. He has also taught at Sonoma State University, Sacramento State University and Mills College. Wong has won numerous awards, including a John Simon Guggenheim fellowship, an Award in the Visual Arts from the California Arts Council and fellowships from the American Film Institute and the National Endowment for the Arts. He has exhibited his work widely, including shows at the Whitney Museum of American Art, New York; the New Museum, New York; the Zen Center in San Francisco; the Metropolitan Museum, New York; the Exploratorium, San Francisco; and the Museum of Modern Art, New York. His artwork is part of the permanent collections of the San Francisco Art Commission; Yale University; the American Film Institute, Los Angeles; and the John F. Kennedy Center for the Performing Arts, Washington, D.C. Wong also serves on advisory boards for the New Museum in New York and the Yerba Buena Center for the Arts in San Francisco.

Selected reviews/publications: Artweek (Feb. 18, June 17 and July 1, 1989).

Our alumni are active and prominent in every facet of the art world. They also are very good about keeping in touch with each other, and us. (Thank you!) Here are some of their recent achievements as of July 1998:

"Bay Area Now" a seminal and groundbreaking survey of regional contemporary art at Yerba Buena Center for the Arts (June 14-September 7, 1997) featured 23 Art Institute alumni, staff and faculty out of 37 participants: D-L Alvarez, Aziz M'90 + Cucher M'92, Rebeca Bollinger B'93, Carolyn Castano B'95, Stephen Hendee B'90, Cliff Hengst B'92 staff, Marisa Hernandez B'94, Scott Hewicker B'92, Toni Lane, Barry McGee B'91, Ruby Neri B'94, Ulrike Palmbach B'89, J. John Priola M'86, Brett Reichman past visiting faculty, Rigo '97, Michelle Rollman M'92, Davida Small past staff, Stephanie Syjuco B'95, Gail Wight M'94 past faculty and Sandra Wong B'93.

Art Institute alumni represented 10 of the 77 artists represented in the **1997 Whitney Biennial**.

Anne Appleby M'89, D-L Alvarez and Barry McGee B'91 received the 1996 SECA Award (Society for the Encouragement of Contemporary Art) organized by the San Francisco Museum of Modern Art.

THE 1990'S

Charles Linder B'90, founder of Refusalon, curated *Black House Mountain and Other Works* at Refusalon, San Francisco, Jan. 6-Feb. 28. He was also included in the group show *Beauty is Senseless and Frivolity Can Be Essential*, A-1/LAB Artspace, Nov. 7-Nov. 29, 1997 and *Adopt-a-Highway* at Dogenhaus Galerie, Leipzig, Germany, Jan. 16-Feb. 14, 1998.

Anthony Aziz M'90 and Sammy Cucher M'92 exhibited their latest work, *Plasmorphica*, at Jack Shainman Gallery, New York, Sept. 11-Oct. 11, 1997. They were the 1996 recipients of The Friends of Photography's Ruttentburg Foundation Award. Aziz has also been named faculty in the photography department at the Maryland Institute College of Art, Baltimore.

Drew Beattie past visiting faculty and Daniel Davidson M'90 had a collaborative show at the Joseph Helman Gallery, New York. They will also have exhibitions at Track 16 Gallery, Los Angeles, and Stephen Wirtz Gallery in 1998.

Megan Walsh M'97 was included in the exhibition *Towards the Millennium*, Monterey Museum and Art Gallery. Walsh was also the recipient of the Marie Walsh Foundation Space Program, New York, 1997-98.

Mary V. Marsh M'92 had a *Daily Drawings* at the San Jose Museum of Art, Feb. 21-May 31, 1998.

Stephen Hendee B'90 was honored with the Kirin Contemporary Award '97 produced an onsite installation for the Kirin Contemporary Art Exhibition '97 Tokyo, Japan in August. Hendee was also the recipient of the 1997-98 Marrie Walsh Sharp Foundation Space Program, New York.

Chana Pollock M'96 was awarded the 1997 Fulbright Travel Grant in film.

Ramon Lombarte, a Barcelona painter and past student, was featured in The San Francisco Chronicle as an influential donor to the Art Institute Scholarship Hispanic Fund.

Amanda Haas had a solo show *Processed Ephemera* at the Traywick Gallery, San Francisco, Jan. 13-Feb. 8, 1998; she also presented work in *New Voices* at the Mills Building Lobby, July 28-Oct. 18, 1997.

Yani Zegri B'91 was invited to re-paint the mural *Evolutionary Rainbow*, located at Haight and Cole streets, San Francisco, to commemorate the 30th anniversary of the Summer of Love.

Christian Schumann B'92 had a solo show at White Cube Gallery, London, England, Oct. 24-Nov. 24. Schumann also showed drawings at Postmasters Gallery, New York in November 1997 and another show of paintings at Postmasters in May 1998.

Kirk Markopoulos M'91 presented his work through Pacific Film Archive and San Francisco Cinematheque under the title *Seconds in Eternity*. The screening was his first on the West Coast in thirty years.

Amy Berk M'95 presented work in a group show, *Better*, at the San Francisco Art Commission Gallery, Nov. 5-Dec. 20, 1997; she was also featured in the group show *Needles and Pins* at Yerba Buena Center for the Arts, March 14-May 31.

Carolyn Castao B'95 created a large scale, multi-layered wall painting at the Yerba Buena Center for the Arts Sept. 20-Nov. 30, 1997.

Steven Day M'94 had a solo show, *New Work*, at Haines Gallery, San Francisco, July 8-Aug. 19, 1997 and showed selected work at Danese Gallery, New York, June-Aug., 1997.

Jann Nunn M'92 and current visiting faculty, had a solo exhibition, *Vanity Not Protection* at Atelier Hoherweg e.V., Dusseldorf, Germany, August. Nunn also participated in *Tuchfuehlung* at Kunsthaus Langenberg, Velbert-Langenberg, Germany and 87 x 55 x 22 at Kunsthalle/Kunstverein, Duesseldorf, Germany, August.

Warrior Girl (Kate McGlynn), BFA 1998 organized *The Twenty-four Hour Community Spacewalk*, October 25-26, 1997, in San

You started out in the social sciences. What was it like to switch to art?

When I switched to art definitively and entered the San Francisco Art Institute, it was the greatest experience of my life. I loved every minute of it. I still didn't entertain any delusions about making it as an artist. I can truly say I wasn't expecting anything; all I knew was that my passions were fully engaged for the first time. Then suddenly, almost by magic, doors began to open for me. —ENRIQUE CHAGoya, BFA '84 AND CURRENT TRUSTEE

What do you remember about the Art Institute as a place to develop and create?

The amazing thing about the Art Institute is that there's a truth there about what the world is actually like....It's like a giant reflector—only it's a reflector with a curve on it, so it shines like a beam. What I learned was to work for myself and not to wait for a grant or a show or to wait for

someone to discover me. —BILLIE GRACE LYNN, MFA '89

Francisco's Mission District, featuring such events as *The 3am Tip-Toe Parade*, *The Tea Party with Buddah and Warrior Girl's Hollywood Fame*.

Jeffrey Henson Scales '95 exhibited *Pictures From America* at the Baltimore Museum of Art, Baltimore, MD, Feb. 7–March 8.

Kerry Laitala M'97 B'95 presented two films at the New York Film Festival in October 1997, including *Secure the Shadow*, which had its world premier through San Francisco Cinematheque in the 1996 San Francisco International Film Festival.

Stephanie Syjuco B'95 had a solo show at the John Berggruen Gallery San Francisco, June–July, and attended Skowhegan School of Painting and Sculpture, summer '97. Syjuco also participated in the group shows *Selections Winter '98*, at the Drawing Center, New York, Jan. 8–Feb. 14; *to be real* at Yerba Buena Center for the Arts, Dec. 12–March 3; and an internationally traveling group exhibition San Francisco Babylon Sister City Sisters. She will also participate in the two-year traveling exhibition organized by the Asian Art Museum of San Francisco, *21 Contemporary Filipino Artists*.

Kwang Yeol Kim B'94 presented work in a solo show, *Confinement and Beyond: Paintings* by Kwang Yeol Kim, at the Veterans Building, San Francisco, Sept. 12–Dec. 31, 1997.

Irene Chan M'97 had a solo show, *Translucent Complexions*, at the Mills Building, San Francisco. She also showed work in: *Contemporary Asian Artists in America* at the Mills Pond House Gallery, New York, Sept. 7–Oct. 19, 1997; *The Anti-Archival Show* at the Chicago Center for Book and Paper Arts, Sept. 19–Oct. 31, and *Fahrenheit 451* at the San Francisco Art Commission Gallery, Sept. 12–Oct. 25. Chan's Self Portrait can be viewed on-line at the California Palace of the Legion of Honor's museum website, <http://www.thinker.org>.

THE 1980'S

Enrique Chagoya B'84 and trustee was honored by the American Academy of Arts and Letter for exceptional accomplishments in the fine arts, 1997.

Ann Carter M'84 had a solo show, *New Work* at the Braunstein/Quay Gallery, Feb. 3–28.

Michelle Handelman B'88 participated in a collaborative multimedia exhibition, *Scared Stiff: About Queer Horror*, Lohman Gay Art Foundation, New York, where her documentary *Bloodsisters* was featured, Nov. 15–Nov. 22, 1997.

Leon Borensztein M'80 was featured in The San Francisco Examiner Magazine on Nov. 2, 1997. He displayed several of his photographs, and there was a short biography of his life and work.

Catherine Opie B'85 was announced the first

winner of the Citibank Emerging Artist Award and will present work in a solo exhibition, as part of the Focus Series at the Museum of Contemporary Art, Los Angeles

Don Van Amerongen B'87 exhibited work in *Liberation by Seeing: The Fourth Annual Buddhist Art Show* at SoFo 2 Gallery, Santa Rosa in September, and presented work in a solo exhibition at *Kunsthaus Santa Fe* 22, December 20.

Lisa Bostwick B'88 presented work in a group show, *Making Marks: Artists Who Teach*, at Space 743, San Francisco, Sept. 3–Oct. 4, 1997.

Anne Barnard M'83 presented work in a group show, *Phenomena: The Poetics of Science*, at the Ansel Adams Center for Photography, Nov. 26–Feb. 8.

Francesca Sundsten B'87 had a solo exhibition at Olga Dolar Gallery, San Francisco, Oct. 16–Nov. 21, 1997.

Heather Wilcoxon M'88 was awarded Artist-in-Residency from the Djerassi Foundation, and exhibited work, along with Inez Storer faculty in a group show in Santa Monica in September 1997.

Rosanne Kleinerman B'88 showed paintings in the Los Angeles Juried Exhibition at the Los Angeles Municipal Art Gallery, July 16–Aug. 31, 1997.

THE 1970'S

Larry Thomas M'79 Vice President and Dean for Academic Affairs had a solo show, *Wing*, at the Susan Cummins Gallery, Mill Valley, Feb. 2–28, 1998.

Ira Altshiller's M'72, *Dreams Project* website was the first site to be recognized by the Oakland Museum's WebArt program—a program recognizing the best in California art on the web. You may visit the site at: <http://www.geocities.com/SoHo/Lofts/7397/>

Don Farber '73 received a Fulbright Travel Grant to photograph Tibetan Buddhist life in India and Nepal for nine months in 1997. Farber has been photographing Buddhist life for the past 20 years.

Marcus Leatherdale B'77 was one of the artists featured in an exhibition of punk photography from Search and Destroy Magazine, *Search and Destroy: Punk Photography 1976–79*, at The LAB, Sept. 12–Oct. 11.

Victor Wong '72 played the Chinese Representative in Lhassa in the movie *Seven Years in Tibet*.

When you came to the Art Institute, you were still doing graffiti art out on the streets. You must have had to bring something indoors to show and tell.

I was really trying to do art there. I was giving everything a shot—installation, everything. The great thing about the Art Institute was being around the constant stimulation of so many points of view.

Joan DiStefano Ruiz B'75 recently began her tenure as director of Total Travel Gallery, Alameda, with an inaugural show, *Voyage*, Nov. 18, 1997–Jan. 3, 1998.

THE 1960'S

Marie Sarni '62 had a solo show at Ebert Gallery, Aug. 19–Sept. 27, 1997.

Don Ed Hardy B'67 presented work at Braunstein/Quay Gallery, Oct., 1997 and collaborated with *Some Weird Beauty* at The Boulder Museum of Contemporary.

Olive Ayhens M'69 participated in a group show in the DC Moore Gallery in New York.

Harry Wilson B'66 & M'70 had a solo show

at the San Luis Obispo Art Center, June–July, 1997.

Willard Dixon M'69 had a solo show *Recent Landscape Paintings* at the Hackett Freedman Gallery, San Francisco, March 5–28, 1998.

THE 1950'S

Lilly Fenichel '52 is the recipient of the Pollack/Krasner Award for 1997–98.

Nathan Oliveira former faculty, presented *Recent Paintings and Works on Paper* at John Berggruen Gallery, Sept.–Nov.

Peter Saul '52 had a solo exhibition at Rena Bransten Gallery, San Francisco, Jan. 8–Feb. 14, 1998.

David Simpson B'56 was included in the group show *Perspectives on Infinity* at the Transamerica Pyramid Lobby, San Francisco, Jan. 16–March 13, 1998.

THE 1940'S

Leo Holub '40, faculty 1956–1959, had a solo show, *Special Selections: Photographs by Leo Holub*, at The Anderson Collection/Foundation, Menlo Park in June, 1997.

Richard Diebenkorn '46 and past faculty, was honored with a career retrospective organized by the Whitney Museum of American Art, featuring several paintings never shown before, including *Cityscape* (1965), *Yellow Porch* (1961) and *Ocean Park No. 116* (1979). *Richard Diebenkorn: a Career Survey of Paintings and Drawings*, Oct. 9, 1997–Jan. 11, 1998.

admissions

BFA ADMISSION REQUIREMENTS

The undergraduate admissions process is highly personal. Applicants are reviewed on a case-by-case basis. The Admissions Committee in cooperation with the faculty makes all undergraduate decisions. The committee bases decisions on 1) the quality and appropriateness of the portfolio; 2) the degree to which the statement of purpose communicates strong ideas and demonstrates a written ability to articulate a personal vision; 3) the quality of prior academic coursework and test scores which predict the probability of success in SFAI's letters and science and art history curriculum.

Each undergraduate applicant may apply to one of seven areas of study: Film, Interdisciplinary, New Genres, Painting/Drawing, Photography, Printmaking and Sculpture. See BFA Curricular Requirements for more information about these choices.

Applications to the Art Institute's BFA program are accepted on a rolling-admission basis throughout the calendar year. To ensure the best class schedule, apply well in advance of the registration period for the semester in which you hope to enroll: by early May for the fall semester and by early December for spring.

APPLICATION REQUIREMENTS

1. Completed and signed application form.
2. \$50 non-refundable application fee.
3. Written statement of purpose.
4. Official sealed high school transcripts with proof of graduation sent directly from the school to SFAI: required of all applicants who have not received an associate's or bachelor's degree prior to enrolling at SFAI. Note to transfer students with more than 30 semester units: Many colleges document high school graduation on your official college transcripts. This documentation may exempt you from submitting high school transcripts. You should verify this documentation with your school's records office.
5. SAT or ACT examination results: required for all U.S. applicants who have been out of high school for fewer than five years and have not received an associate's or bachelor's degree prior to enrolling at SFAI.
6. Official sealed academic transcripts: sent directly to SFAI from all undergraduate colleges and universities previously attended; see transfer credit page 69.
7. At least one letter of recommendation from a current or former instructor, preferably an art teacher. See SFAI recommendation form for further instruction.
8. Personal interviews and additional documents are recommended and may, in some cases, be required. You will be notified if that is the case.

9. Portfolio. An undergraduate portfolio should include 12-20 examples of visual art that reflect your imagination and originality. Although the body of work must demonstrate technical proficiency, do not include exercises and assignments. We are looking for a commitment to exploration and a developed personal point of view. If your goals are not consistent with what SFAI can offer, the portfolio will help us determine that, too.

A portfolio may include painting, drawing, digital media, mixed media, photography, film (no scripts), printmaking, sculpture, video and documentation of installation. Creative writing, sketchbooks and proposals may also supplement this visual work. In reviewing undergraduate portfolios, we are chiefly concerned about whether SFAI is the right place for you to pursue your art.

By mail: 12-20 slides of your work, encased in a clear plastic slide sheet (each slide should be marked with your name). Original work smaller than 20" x 30" may be sent by mail at your own risk. Films and videos should be kept to a maximum of 15 minutes and should be accompanied by viewing instructions. Acceptable formats are Super-8 or 16mm film and VHS tapes (U.S. format, NTSC only). Acceptable computer formats are SyQuest 135 or 200, Zip 100 or Macintosh CD ROMs.

All portfolios must be accompanied by an inventory, which lists title, date completed, size and media of each piece. Please avoid sending binders, plastic page sleeves or excessive packing materials.

In person: Original work, slides, digital media, film and video may be presented in person at SFAI. Original work that is larger than 20" x 30" may only be presented in person at SFAI or at one of approximately 30 off-campus Portfolio Days held at various locations throughout the country. Call the Admissions Office for details. Arrangements for interviews may be made by contacting the Admissions Office Monday through Friday (9am-5pm PST) at 1.800.345.7324.

RETURN OF BFA PORTFOLIOS

Applicants are responsible for the cost of returning portfolios. We highly recommend that all undergraduate applicants enclose a self-

addressed stamped envelope with their portfolios. Portfolios accompanied by check or money order will be returned by first class mail. Portfolios that are returned to SFAI, that remain unclaimed or that lack sufficient postage will be discarded after 30 days. Local applicants may pick up their work in person within 30 days of notification of acceptance or denial; unclaimed portfolios will be discarded after 30 days. Applicants who wish to insure their work must make their own arrangements. SFAI assumes no responsibility for any damage to work occurring either in transit or while on campus for review.

NOTIFICATION OF ACCEPTANCE

Undergraduate applicants are notified in writing of their acceptance or rejection. Decisions are made soon after receipt of all required materials. All documents other than the portfolio become the property of SFAI and cannot be returned.

REGISTRATION

Accepted students must send in a completed Statement of Intent and pay a \$100 non-refundable tuition deposit in order to register for classes. An admissions counselor will work with new students to develop a program of courses designed to meet individual needs and interests. Registration begins in early May for the fall semester and early December for the spring semester.

APPLICATION DEADLINES

Fall Semester	Spring Semester
BFA Applications reviewed on a continuing basis through September 1 Merit Scholarship deadline: March 1 (see page 73 for details)	BFA Applications reviewed on a continuing basis through January 15
NON-DEGREE Contact registrar for registration dates. No application required.	NON-DEGREE Contact registrar for registration dates. No application required.

"In World War II, a Nazi regiment held my family's ancestral home, Tecchiena Estate, as regional headquarters for more than four years, and was finally expelled during the Allied march north from Anzio in 1944. American bombs freckled the land with craters, but miraculously missed the castle itself. My family returned after the war and successfully cultivated wine, oil and wheat, as well as grazing sheep and cows. However, in the 1960s, everything changed. As a young boy, I witnessed my family lose control of its assets and fall apart because of greed. (Through my work), I want to understand this greed, this hate." —ANDREA GRA QUAGLIATA, CURRENT BFA STUDENT, INDEPENDENT STUDY PROPOSAL, ITALY

TRANSFER CREDIT

Transfer units from accredited colleges or universities are credited toward the BFA provided they fit into SFAI's undergraduate curriculum. Prior to enrollment, new students may transfer liberal arts and studio courses taken at other accredited institutions toward the BFA. Once students are enrolled, however, only courses for which SFAI does not offer an equivalent, such as foreign languages, will be accepted. Credit is awarded for approved courses on the basis of equivalent units. Quarter units and other forms of credit are converted to semester units. No transfer credit is awarded from non-accredited institutions or for courses with a grade below C (2.0). Regardless of transfer credit, all undergraduate students are required to complete the last 30 units of their degree at SFAI. Methodologies of Modernism and 24 units of studio requirements must be taken at SFAI. Transfer credit is not given for these courses. The Admissions office must receive all relevant academic transcripts before

acceptance can be granted. A list of courses in progress at the time of application should be attached to the application for admission. Final transcripts from courses in progress at the time of application must be received by the end of the student's first semester at SFAI. No subsequent transcripts will be considered for transfer credit. Veterans may receive credit for certain specialized courses taken during military training if such credit does not duplicate previously earned college credit and if the work has been completed satisfactorily.

RE-ADMISSION

Previously enrolled SFAI students who have been away for one semester or more without formal leaves of absence must re-apply for admission to the degree program. They must submit the same material required of all applicants.

Students who were not in good academic or financial standing during their last semester at SFAI must demonstrate significant academic

improvement while absent from SFAI and must satisfactorily settle all outstanding debts owed to SFAI. Students who were academically dismissed must follow the procedure outlined in the student handbook and satisfy any additional requirements deemed necessary by the Admissions Committee.

The Admissions Committee reserves the right to deny re-admission to students who have a history of disruptive or aggressive behavior or those who do not meet the academic or artistic standards in effect at the time of their re-application. The committee may impose additional requirements of re-admission.

Re-admission is also required for students wishing to change their status from non-degree to degree, or from undergraduate to graduate. In all such cases, students are subject to the same requirements and standards as any other applicant.

BFA LIBERAL ARTS REQUIREMENTS

English Composition A	3 units	Focused development in writing and discussion skills.
English Composition B	3 units	Focused development in writing with an emphasis on analysis.
Western Civilization A	3 units	Historical survey of the Near East, Africa and Southern Europe from antiquity to the Renaissance.
Western Civilization B	3 units	Survey of major historical events from the 15th century through the development of the European avant-garde in the 19th century.
Natural Science	3 units	Science course covering lab, theory and history of topics such as astronomy, biology, physics, etc.
Math	3 units	College-level mathematics course designed to achieve basic competency.
Social Science	3 units	Focused examination of social systems such as psychology, history, political science, etc.
Studies in Global Cultures	3 units	Coursework that concentrates on the contributions of diverse cultures; specifically ethnicities, genders and sexual orientations not focused upon in the standard western/European curriculum.
Elective	3 units	Any liberal arts class including art history and foreign languages.
Residency Requirements (Not accepted in transfer)		
Methodologies of Modernism	3 units	Part 1 of an in-depth examination of 20th-century cultural history and its relationship to visual art.
Methodologies of Modernism*	3 units	Part 2 of this study focuses on systems of critical inquiry such as psychoanalysis, historical dialectical materialism, structuralism, etc.

ART HISTORY REQUIREMENTS

Art History Survey A	3 units	General survey of art history from pre-history through the Gothic time period.
Art History Survey B	3 units	General survey of art history from the Renaissance through the 20th century.
Art History Survey C	3 units	Study of contemporary art in Northern America and Europe from the 1950s until the present.
Art History Elective	3 units	Any art history class such as History of Japanese Art, History of Cinema, History of Women Artists, etc.
Art History Elective/Major	3 units	Art history in a student's major area. For example, Photography majors must take History of Photography; interdisciplinary and painting students may choose another elective.

"I am interested in questioning how native Fijian artists experience their artistic process, and how they define the final outcomes. I want to know if they work artistically without the awareness that their work is 'art.' As Westerners, we can look at a Fijian's creation of a coffin and we can call that coffin art due to its aesthetic qualities, when, in fact, the coffin was only intended for burial use. Are the Fijian's concerned with Western definitions? And, in turn, are Westerners imposing artistic value on objects only because of the preconceived placement and concept of the artist. In Fiji, I want to examine what may or may not be a more innocent art." —SEAN BLUECHEL, CURRENT BFA STUDENT,

What do you remember about your early days at the Art Institute?

A lot. I remember the first painting I did in an art class. It was from a model in Norman Stiegelmeyer's class. I added a bench to the painting, which seemed very significant to me because I invented it. This was the first time I realized that there was more to art than just painting what you see. —MIKE HENDERSON, BFA '70

TRANSFER EVALUATION

Transfer students are provided a transfer evaluation at the time of acceptance; see THE BFA PROGRAM for a complete description of the BFA curriculum. To confirm that the college courses that you are currently taking will transfer, please call the Admissions Office for an advising appointment with an admissions counselor.

CREDIT BY EXAMINATION

Undergraduate students may receive credit for general studies course requirements (liberal arts) on the basis of results from the College Entrance Examination Board (CEEB). Advanced Placement test results are subject to evaluation. Note: Advanced Placement credit is not accepted for studio courses.

BFA STUDIO REQUIREMENTS

Major	Studio Requirements*	Electives **
Interdisciplinary	3 units Artist as Citizen 6 units Interdisciplinary Seminar 3 units Interdepartmental Theory 3 units Interdisciplinary Senior Review	51 units in any fine arts discipline
Film	6 units Beginning Film 27 units Film Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
New Genres	3 units Beginning New Genres 30 units New Genres Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
Painting	6 units Beginning Drawing 6 units Drawing Electives 6 units Beginning Painting 15 units Painting Electives 3 units Senior Review Seminar	36 units in any fine arts discipline
Photography	3 units Beginning Photo 9 units Photo Department Requirements 6 units Distribution Requirements 15 units Photo Electives	36 units in any fine arts discipline
Printmaking	6 units Senior Review Seminar 6 units Drawing Electives	36 units in any fine arts discipline
Sculpture/Ceramics	27 units Printmaking Electives 3 units Senior Review Seminar 3 units Beginning Sculpture 3 units Intermediate Sculpture 6 units Drawing Electives 21 units Sculpture Electives 3 units Senior Review Seminar	36 units in any fine arts discipline

* Up to 12 Units may be transferred into major studio

** Up to 36 Units may be transferred into elective studio

INTERNATIONAL APPLICATION REQUIREMENTS

The Art Institute is approved by the U.S. Immigration and Naturalization Service for enrollment by non-immigrant alien students. All international students must attend full-time (at least 12 semester units).

International applicants must meet the standard BFA or MFA admission requirements and are required to provide the following additional materials:

1. Results of the TOEFL examination (Test of English as Foreign Language). Information concerning the TOEFL and English language programs is available from U.S. embassies and consulates. Students may also be required to submit a writing sample and schedule an interview to determine speaking proficiency.
2. Certified English translations and copies of original transcripts of all secondary school records (BFA only), college records (if any), school certificates and results of matriculation examinations.
3. Certificate of Finances form. The U.S. Immigration and Naturalization Service requires the Art Institute to certify the financial resources of all foreign applicants. This form is sent to international students upon acceptance. When these documents have been correctly completed and returned to the Admissions Office, the Art Institute issues the I-20 form for the student F-1 visa. The I-20 is usually issued two months before courses begin.

TOEFL REQUIREMENTS (All applicants)

Minimum Score	Unconditional Acceptance*
500 (paper based)	600 (paper based)
173 (computer based)	250 (computer based)

*Students scoring below this level will be required to participate in all or part of SFAI's ESL program. Demonstrated proficiency in both written and spoken English is required of all students wishing to remain in the program.

RETURN OF

INTERNATIONAL PORTFOLIOS

Applicants are responsible for the cost of returning portfolios. We highly recommend that applicants prepare portfolios for return by properly wrapping and addressing original work, slide sheets, films or video. International applicants must provide an international money order (U.S. currency only) with adequate return postage. Portfolios that are returned to SFAI, that remain unclaimed or that lack sufficient postage will be discarded after 30 days.

Applicants who wish to insure their portfolios must make their own arrangements. SFAI work occurring either in transit or while on campus for review.

"My internship experience included mass mailings to members, answering technical questions over the phone, preparing edit suites for clients, dubbing, creating computer-generated titles and credits, and technical troubleshooting in the facility. The internship exceeded my expectations. I received a basic knowledge of how a nonprofit organization is run. I was recommended by my organization for contract work on a syndicated children's television show. The internship fit into my employment goals by evolving into a paid position. The most valuable part of the internship was exposure to other independent video artists and their work, which reflect the progressive cultural diversity of San Francisco."

—TEXAS TOMBOY, CURRENT BFA STUDENT, INTERNSHIP FINAL REPORT: BAY AREA VIDEO COALITION

MFA/PB ADMISSION REQUIREMENTS

Graduate applicants apply to one of the following six areas: Film, New Genres, Painting, Printmaking, Photography or Sculpture. With this area as a home base, graduate students may vary the focus of their curriculum relevant to the development of their work and ideas. Graduate students have great flexibility in their course choices. (see THE MFA PROGRAM). Curriculum, page 23.

Completion of an undergraduate degree is prerequisite to graduate studies. Any art history deficiencies may be satisfied during the MFA program (see THE MFA PROGRAM). Page 23.

Admission standards established by each area's Graduate Faculty Review Committee are based primarily on the quality of the portfolio.

A written artist's statement must accompany the application and address the work the committee is viewing. Please keep this statement brief (two to three paragraphs) and related directly to your work.

NOTIFICATION OF ACCEPTANCE

MFA and Post-Baccalaureate applicants are notified in writing of their acceptance or denial within four weeks of the admission deadline. All MFA applicants will be considered for the Post-Baccalaureate program if their applications are not accepted to the Master's program. Admissions decisions are not given over the phone.

APPLICATION PROCEDURE

Applicants must submit the following items to the Admissions Office by the appropriate application deadline:

1. Completed and signed application form.
2. \$65 non-refundable application fee.
3. Two copies of a written artist's statement.
4. Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended.
5. Two copies of a portfolio inventory. This list should include title, medium, date and dimensions for each piece in the portfolio.

6. One letter of recommendation from an artist or art professor. Use only the SFAI recommendation form.

7. Portfolio. A successful MFA/PB portfolio should include:

- a cohesive body of work that demonstrates your interests and ideas. Don't try to document your development as an artist or impress the committee with your diversity. Show your best work. It is generally to your advantage to show a smaller body of work that is outstanding than to show a larger mixture of some good and some less accomplished work.
- work that demonstrates substantial conceptual risk-taking and rigorous thought.

All documents other than the portfolio become the property of SFAI and cannot be returned. Please do not send binders, plastic page sleeves or excessive packing materials.

REGISTRATION

Accepted students must complete the Intent to Register Form and pay a \$100 non-refundable tuition deposit in order to register for classes. Admissions counselors will advise new students and help develop a suitable schedule. Students will be notified of any art history deficiencies at this time. Registration begins in early May for the fall semester and early December for the spring.

APPLICATION DEADLINES

Fall Semester	Spring Semester
MFA	MFA
February 15	November 1
PB	PB
April 1	November 1

PORTFOLIO REQUIREMENTS FOR AREAS OF STUDY:

Filmmaking: Applicants must submit two examples of work in which film is a major component. Formats may be regular 8mm, S-8mm or 16mm. Documentation of extended film pieces may be submitted in the form of slides in a Kodak 80 carousel, photos, drawings or videotapes (8mm, Hi 8, VHS or 3/4", U.S. format, NTSC only; no PAL or

SEACAM formats). Original film is preferred to videotape copies of film. Each sample must be marked with applicant's name, completion date, title and projection speed. No scripts will be accepted. Work should have been completed within the past two years.

New Genres: Applicants must submit documentation of specific pieces: for example, 1/2" or 3/4" videotapes (US format, NTSC only—no PAL or SEACAM formats), audio tapes, slides in a Kodak 80 carousel, written documents, drawings or photographs. Only Macintosh/Universal CD ROM computer formats—no removable drive formats. Presentations of live performance work may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

Painting, Drawing or Sculpture: Applicants must submit a portfolio of 20 slides of work completed within the last two years, properly inserted in a Kodak 80 carousel. Please be sure slides project accurately, e.g. correct side up, left/right orientation. Image quality is of utmost importance. Each slide must be labeled with the applicant's name, media, dimensions, date, and title (if appropriate).

Photography: Applicants must submit a portfolio consisting of at least 15 to 25 original photographs. Slide documentation is acceptable for installation and/or sculptural work only. The committee prefers unmatted work. Framed work will not be accepted.

Printmaking: Applicants must submit a minimum of 20 examples of printmaking and/or drawings completed within the past year. A portfolio inventory should accompany the work. Slides and framed work are not acceptable.

RETURN OF MFA/PB PORTFOLIOS

SFAI will return all films, videos, and slide carousels at no extra charge. Portfolios returned to SFAI or not claimed by applicants will be disposed of after 30 days.

Local applicants may pick up oversize portfolios in person within 30 days of notification of acceptance or denial; unclaimed portfolios will be disposed of after 30 days.

Applicants who wish to insure their work must make their own arrangements. No responsibility can be assumed by SFAI for work that is damaged for any reason either in transit or while on campus for review.

tuition

THE COST OF A YEAR AT SFAI

The San Francisco Art Institute's stated annual tuition in 1998/99 was \$18,400. Since this catalog is published once every two years, it is probable that this figure has changed. Current tuition information may be obtained by calling the Admissions Office at 1.800.345.7324. Interested candidates for admission should be aware that the stated annual tuition is often significantly discounted through SFAI's student aid program.

MANDATORY FEES

Registration Fee: In order to guarantee class space to entering students, SFAI must receive a non-refundable registration fee of \$100 and a completed Intent to Register form within 30 days of notification of acceptance. The registration fee is applied toward the first semester's tuition.

Health Insurance: SFAI requires all full-time students to purchase health insurance. This requirement may be waived upon presentation of proof of other coverage. The 1998/99 insurance premium was \$412.

BUDGET FOR ATTENDANCE

Periodically, SFAI conducts a survey of all enrolled students to determine average monthly living expenses. SFAI uses these figures to determine financial aid eligibility. Although they may not reflect your actual expenses in all cases, they do reflect an average student expense budget. Adjustments for married students or students with dependents are based on the need analysis performed on data from the Free Application for Federal Student Aid (FAFSA), these adjustments do not change the student budget.

For the 1998/99 academic year, SFAI's tuition, health insurance premium, and estimated costs for room and board, supplies, personal expenses and local transportation are shown in the table below.

TUITION	\$ 18,400	\$767 per unit	
Health Insurance	\$ 412	\$178 fall term \$234 spring and summer terms	May be waived upon presentation of proof of other coverage
Housing and Food	\$ 6,300	\$700 per month	Assumes at least one roommate or companion with whom you share expenses
Supplies	\$ 1,400	\$700 per semester	
Personal Expenses	\$ 1,305	\$145 per month	
Local Transportation	\$ 315	\$35 per month	
Total	\$ 28,132		

"Jeffrey Walkowiak, the gallery manager, was responsible for assigning projects, such as slide organization, compiling and mailing press packets, archiving newspaper and magazine reviews, responding to requests for slides and information on present and past artists-in-residence. Some projects were more physical, such as building a screen for the projected images in Janine Antoni's *Swoon*, installing overhead lights for Suzanne Lacy's *Expectations*, writing dreams on large notebook paper panels for Steve Galloway's *A Dream of You Dreaming*, painting and general construction for Ilya Kabakov's *The Hospital: Five Confessions*.

The most valuable part of the internship was working with artists on installing their work. It was exciting to see them in the midst of decision-making, feel their frustration, respect their resourcefulness, witness their satisfaction...and get a little bit of the glory.

I have amassed a wealth of contacts in the art arena of the Bay Area and have made some lasting friendships with great people."

AMY JO DIAZ, CURRENT BFA STUDENT, INTERNSHIP PROJECT FINAL REPORT: CAPP STREET PROJECT

FINANCIAL AID PRIORITY DATES FOR NEW STUDENTS

	Summer	Fall	Spring
BFA Merit Scholarships	not available	March 1	not available
California Residents	March 2	March 2	March 2
Packaging (First Priority)	March 1	March 1	December 1
Application Late (Reduced SFAI Grant)	July 15	July 15	January 1
Last Date To Apply	August 1	September 1	January 15

TUITION PAYMENT

Tuition is due and payable upon registration unless alternative arrangements have been made previously with the Student Accounts Office. Checks and bank drafts should be made payable to the San Francisco Art Institute. SFAI offers several tuition payment options that enable students to pay in monthly installments. Payment plans are available to students enrolled for six or more units per semester for the fall and spring

semesters only. Detailed information about tuition payment plans is sent to students after notification of acceptance. Information about payment plans is also available from the Student Accounts Office.

What stands out in your memory from your classroom experiences?

I remember Howard Fried once saying in a seminar, 'I'm not going to change the slide until somebody says something.' This went on for almost the entire semester!

—DAWN FRYLING, MFA '88

financial aid

HOW TO APPLY

The financial aid program at the San Francisco Art Institute provides financial assistance and advising to degree-seeking students who are citizens or permanent residents of the United States. Financial aid is available in the form of scholarships, grants, loans and part-time Federal Work-Study employment. Most awards are based on a demonstration of financial need and the amount of funds available at the time of application. Scholarships, graduate fellowships, and some educational loans do not require a demonstration of financial need. Financial aid applicants are automatically considered for all programs for which they are eligible. Virtually all aid applicants are eligible for some form of financial assistance. To receive financial aid you must

- be accepted into a degree program.
- be enrolled for a minimum of six units per semester.
- meet appropriate deadlines. Financial aid awards are made on a rolling basis beginning April 1 of each year for the next summer, fall and spring enrollment periods. Cal Grant (California's resident grant program) applications must be filed no later than March 2 to be considered. Applicants filing early receive priority for available institutional aid (SFAI grants, SEOG, and Federal Work-Study). Late applications will result in decreased aid.

STEP 1: Complete and submit the FAFSA designating SFAI as a recipient of your need analysis.

SFAI's Title IV School Code is 003948. FAFSAs are available after January 1 of each year. Continuing financial aid recipients should complete the simplified renewal FAFSA that is mailed directly to the permanent address listed on the prior year's FAFSA. Continuing financial aid recipients may file the FAFSA if they do not receive a renewal FAFSA. The FAFSA must be submitted each academic year. California residents applying for the Cal Grant must file the FAFSA no later than March 2 to be considered for the Cal Grant program.

STEP 1A: New Cal Grant applicants must also submit a GPA Verification Form by the strictly enforced March 2 deadline to the California Student Aid Commission. The GPA computation is based on grades received prior to the fall semester of the current academic year. GPA Verification Forms may be obtained from the Financial Aid Office.

STEP 2: New and returning students attending SFAI for the spring semester who attended another school during the fall semester must send SFAI a Financial Aid Transcript (FAT) from the school attended in the fall. The FAT must be submitted even if the student did not receive financial aid at that school. Contact the Financial Aid Office at that school to request that a FAT be sent to SFAI.

STEP 3: Approximately 30% of all aid applicants will be selected for federal verification each year. If you are selected, we will request additional information from you. Independent students will be asked to submit a copy of their federal tax return and a completed federal verification worksheet. Dependent students need to submit the same documents for their parents as well as themselves. Prompt completion of this requirement will minimize delays in providing you with financial aid.

STEP 4 (AWARD NOTICE): SFAI will send a financial aid award letter and appropriate Federal Direct Loan Promissory Note(s) to applicants who meet the minimum eligibility criteria and have completed Step 1. Students not selected for federal verification will receive an official award letter and should return it within 21 days to avoid delays in processing their student aid. Students selected for federal verification will receive a preliminary award letter and a federal verification worksheet. The completed worksheet and a copy of the appropriate federal tax return(s) should be returned within 21 days. You may accept all or only part of any financial aid offered. To decline part of your aid package, draw a line through the award on the file copy of the award letter before signing and returning it to the Financial Aid Office. Declining an educational loan will not increase grant eligibility.

TYPES OF GRANTS

NEED-BASED GRANTS

Level	Program	
BFA	Cal Grant	Up to \$8,184 per academic year for California residents who demonstrate sufficient financial need and satisfy prior-year minimum GPA requirement (periods of enrollment prior to the fall semester of the current academic year).
BFA	Federal Pell Grant	Up to \$3,000 per academic year for U.S. citizens and permanent residents working towards their first bachelor's degree who demonstrate sufficient financial need.
BFA	Federal SEOG	Federal Supplemental Educational Opportunity Grant available to U.S. citizens and permanent residents working toward a first bachelor's degree who demonstrate sufficient financial need.
BFA, PB & MFA	SFAI Grant	San Francisco Art Institute grants available to U.S. citizens and permanent residents who demonstrate sufficient financial need.

MERIT-BASED SCHOLARSHIPS

Level	Program	
BFA	Merit	Competitive scholarship awards up to \$5,500 per year, renewable for up to four years. See the SFAI Financial Aid brochure for information and application.
BFA	Community College	Up to \$5,000 per year for transfer students from selected community colleges. Contact the Admissions Office for names of participating colleges.
MFA	Fellowships	Competitive scholarship awards of \$5,000 per year for two years. Awarded during the graduate admissions process. No separate application required.

BFA MERIT SCHOLARSHIPS

Application deadline: March 1 of each year. This program provides merit-based scholarship support for BFA candidates based on the results of a portfolio competition held each year in mid-March. These scholarships are awarded to students entering SFAI for the fall term and to a limited number of continuing students who meet eligibility requirements. Eligible continuing students will be notified in February. Scholarships are offered for the duration of enrollment at SFAI. For more information and an application form, see the SFAI Financial Aid brochure available from the Admissions Office.

SELF-HELP

Federal Work-Study: This program provides need based on-campus work opportunities. Eligible students must work on campus to benefit.

State Grants Outside of California: Residents of states other than California may be eligible for state grants to attend SFAI. Alaska, District of Columbia, Maine, Maryland, Pennsylvania, Rhode Island, Vermont and Florida allow state grants to be used for out-of-state enrollment under certain conditions. Contact your state's Department of Educational Assistance for information and application procedures.

STUDENT LOANS

FEDERAL LOANS

Federal Direct Subsidized Loans require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins six months after graduation or the end of half-time enrollment. The federal government pays the interest during the in school period and for six months afterward. The standard repayment plan allows a maximum of 10 years to repay and extended repayment is available through the extended, graduated or income contingent repayment plans.

Federal Direct Unsubsidized Loans do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. Repayment begins six months after graduation or the end of half-time enrollment. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended, graduated or income contingent repayment plans.

PARENT LOAN FOR UNDERGRADUATE STUDENTS

PLUS Loans are for parents of dependent students and do not require a demonstration of financial need. Interest rates vary annually and are currently at their legal maximum. The federal government does not pay interest. Repayment begins 60 days after disbursement. The standard repayment plan allows a maximum of 10 years to repay, and extended repayment is available through the extended or graduated repayment plans.

REFUND POLICY

Eligibility for refunds will be determined based on the date that the student files a change of program, withdrawal, deferral or leave of absence in writing with the Registrar or Admissions Office. Responsibility for filing such notices rests entirely with the student. Withdrawing students must obtain a Request for Withdrawal or Leave of Absence form from the Registrar or Admissions Office and follow SFAI's withdrawal procedure.

REPAYMENT POLICY

Students who receive refunds of aid in excess of tuition and subsequently enroll for fewer units than the number of units on which their financial aid packages were based may be required to repay part of those refunds. Financial aid recipients considering a reduction in course load should consult with the Financial Aid Office staff to determine the financial implications.

FEDERAL DIRECT SUBSIDIZED LOANS

Year	Maximum Amount	
Freshman	\$ 2,625	
Sophomore	\$ 3,500	
Junior	\$ 5,500	
Senior	\$ 5,500	
Post-Bac	\$ 5,500	
MFA	\$ 8,500	
Current Interest Rate	8.25%	
Repayment Terms	10 Years 12-30 Years	Standard Repayment Plan Extended, Graduated or Income Contingent Repayment Plan

FEDERAL DIRECT UNSUBSIDIZED LOANS

Year	Maximum Amount	
Freshman	\$ 6,625	
Sophomore	\$ 7,500	
Junior	\$ 10,500	
Senior	\$ 10,500	
Post-Bac	\$ 10,500	
MFA	\$ 18,500	
Current Interest Rate	8.25%	
Repayment Terms	10 Years 12-30 Years	Standard Repayment Plan Extended, Graduated or Income Contingent Repayment Plan

FEDERAL PLUS

Year	Maximum Amount	
Freshman through Post-Bac	Cost of Education	minus other aid
Current Interest Rate	8.98%	minus other aid
Repayment Terms	10 Years 12-30 Years	Standard Repayment Plan Extended or Graduated Repayment Plan

TUITION REFUND SCHEDULE

Weeks of the term	Complete withdrawal by Federal Title IV recipients attending SFAI for the first time	Complete withdrawal by all other students
Prior to and including the first day	100% less \$100	100% less \$1.00*
1st week	100% less \$100	90% less \$100
2nd through 3rd week	90% less \$100	90% less \$100
4th week	80% less \$100	50% less \$100
5th week	70% less \$100	50% less \$100
6th week	70% less \$100	25% less \$100
7th week	60% less \$100	25% less \$100
8th through 9th week	50% less \$100	25% less \$100
10th through 11th week	40% less \$100	0% less \$100
after the 11th week	0% less \$100	0% less \$100

* A nonrefundable \$100 registration fee is charged to all students upon registration

"Critical to the success of students who face an increasingly complex world as they emerge from their educational experience into the new paradigm of global culture is the ability to theorize social, political and economic models. These analytical tools are instrumental for interpreting the zeitgeist and seeing the deeper issues behind the construction of technotopian society. From water color to satellite transponders to critical theory, the tools of New Genres are as varied as the concepts they support." —SHARON GRACE, FACULTY

HELPFUL HINTS

Continuing students should contact the Financial Aid Office to obtain a FAFSA if they do not receive a renewal FAFSA. Always work from a completed tax return if possible. Estimated figures often require correction. Be sure to report your Social Security Number accurately. An incorrect Social Security Number will delay your financial aid. Call or visit the Financial Aid Office (1.800.345.7324) for assistance in completing your FAFSA.

MORE IMPORTANT POINTS

- Financial aid awards are made primarily on the basis of demonstrated financial need, determined from information you report on the FAFSA.
- Federal regulations and SFAI policy require you to make satisfactory academic progress toward the completion of your degree.
- Financial aid awards are made for one year only. Summer is considered to be part of the following academic year. If you receive additional financial aid from sources not known to SFAI, you must inform the SFAI Financial Aid Office.
- Any student who is required to register with the Selective Service and fails to register will be ineligible for federal student aid.

REQUEST FOR REVIEW

Financial aid awards are usually based on family income during the calendar year prior to the academic year in which the student receives the award; prior-year income is a good predictor of current-year income, and it is verifiable. When a family's finances change so that current-year income is much higher or lower than that of the prior year, a review of the student's award is warranted. Other kinds of changes may also necessitate a review; for example, changes in family size, marital status or school enrollment status of other family members. Applicants are required to notify the Financial Aid Office promptly in writing of any changes in family circumstances so that appropriate award adjustments may be made. Often a review of the award and prevailing financial circumstances has a positive impact; applicants are encouraged to call the SFAI Financial Aid Office to discuss their specific situations.

For more information about SFAI's financial aid program, request a copy of the Financial Aid Newsletter, published in March each year, or call the SFAI Financial Aid Office at 1.800.345.7324.

What was your parent's reaction when you moved to San Francisco and started going to the Art Institute?

In Chinese culture, you're still expected to get married and follow wherever that marriage takes you. My parents became so concerned how serious art had become for me that they called an open family meeting. They asked me if I would feel regret later on if I continued in art. I told them that I did not know what to expect in the future, but that I would feel regret right now if I did not continue. From that time on, they became totally supportive. —SU-CHEN HUNG, BFA '81

application form

please type or print

NAME	Last	First/Middle	Former/Maiden Name
MAILING ADDRESS	Street	Current Telephone	
	City	State/Country	Zip
	Fax	Email	
PERMANENT ADDRESS if different from mailing address	Street	Permanent Telephone	
	City	State/Country	Zip
PERSONAL	Social Security Number	Date of Birth (month/day/year)	Gender <input type="radio"/> Female <input type="radio"/> Male
OPTIONAL	Note: Information on ethnic origin and physical limitations or disabilities is collected for compliance with federal regulation <input type="radio"/> White, Non-Hispanic 01 <input type="radio"/> Black, Non-Hispanic 02 <input type="radio"/> American Indian/Alaskan 03 <input type="radio"/> Asian, Pacific Islander 04 <input type="radio"/> Hispanic 05		
APPLYING FOR	<input type="radio"/> Fall Year _____	<input type="radio"/> Spring Year _____	
STUDY INFORMATION	Intended Curriculum (check one only) <input type="radio"/> Bachelor of Fine Arts <input type="radio"/> Master of Fine Arts (applicants will also be considered for the PB program) <input type="radio"/> Post Baccalaureate	Primary Discipline (BFA: check one only) <input type="radio"/> Filmmaking <input type="radio"/> New Genres <input type="radio"/> Painting <input type="radio"/> Photography	<input type="radio"/> Printmaking <input type="radio"/> Sculpture <input type="radio"/> Interdisciplinary (bfa only)
	I am currently enrolled at a <input type="radio"/> Private High School (F) <input type="radio"/> Public High School (F) <input type="radio"/> Private College or University (T) <input type="radio"/> Public College or University (T) <input type="radio"/> Junior or Community College (T)		
	I am currently NOT enrolled in school. I was most recently enrolled at a <input type="radio"/> Private High School (S) <input type="radio"/> Public High School (S) <input type="radio"/> Private College or University (H) <input type="radio"/> Public College or University (H) <input type="radio"/> Junior or Community College (H)		
PAST SFAI EXPERIENCE	Have you attended SFAI before? <input type="radio"/> Degree <input type="radio"/> Non-Degree	If yes, in what capacity? <input type="radio"/> Extension <input type="radio"/> Young Artist <input type="radio"/> Mobility	When? From: Sem/Yr _____ To: Sem/Yr _____
FINANCIAL AID	Do you intend to apply for financial aid? <input type="radio"/> No <input type="radio"/> Yes (US CITIZENS ONLY)		
SURVEY	What was the major influence in your decision to apply to SFAI? <input type="radio"/> SFAI Representative <input type="radio"/> Portfolio Day <input type="radio"/> College Guide <input type="radio"/> Friend or Family Member <input type="radio"/> Advertisement <input type="radio"/> Website <input type="radio"/> Campus Visit <input type="radio"/> Faculty Member _____ School _____ City _____ <input type="radio"/> Other _____		
TRANSCRIPTS	Please request that an official transcript from each school below be sent to the Office of Admissions. Only list colleges or universities attended for college credit (list most recently attended first).		
	High School Graduated From	City/State	Month & Year of Graduation
	College/University	City/State	Dates Attended
	College/University	City/State	Dates Attended
	College/University	City/State	Dates Attended
	College/University	City/State	Dates Attended
REFERENCE	SFAI requires applicants to submit a letter of recommendation. Please use the following page. (You may photocopy the form)		
	Name of Recommender _____		
	Position _____		
	Employer Name	Address	
	City	State/Country	Zip

DISABILITY INFORMATION	Describe any physical or learning disability		
U.S. RESIDENCY STATUS	<input type="radio"/> Citizen	<input type="radio"/> Resident Alien	<input type="radio"/> International Applicant
INTERNATIONAL APPLICANTS ONLY	Require 1-20 Student Visa <input type="radio"/> Yes <input type="radio"/> No	Alien Registration Number _____	Current Visa Type (if applicable)
	Country of Birth _____	Primary Language _____	Secondary Languages _____
PARENT/GUARDIAN	Name _____	Relationship <input type="radio"/> Mother <input type="radio"/> Father <input type="radio"/> Guardian	Occupation _____
	Street _____	Telephone _____	
	City _____	State/Country _____	Zip _____
	Name _____	Relationship <input type="radio"/> Mother <input type="radio"/> Father <input type="radio"/> Guardian	Occupation _____
	Street _____	Telephone _____	
	City _____	State/Country _____	Zip _____
CERTIFICATION	Important – All Applicants I certify that to the best of my knowledge that all of the information contained in this document is true and current. I understand that the penalty for falsified information will be immediate dismissal. I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute. Signature _____ Date _____		

ADDITIONAL APPLICATION REQUIREMENTS

APPLICATION FEE	Important – All Applicants Payment of nonrefundable \$50 fee BFA or \$65 fee MFA must accompany this application; it does not apply toward tuition. The \$65 MFA/PB fee includes the cost of slide, film and video, portfolio return.		
STATEMENT OF PURPOSE BFA	A statement of purpose should accompany this application. This statement is an important part of the admissions review process. Please write a brief essay on a separate sheet describing yourself, your ideas, your artwork and your reasons for applying to the San Francisco Art Institute. Include any relevant work or travel experience. (Write your name at the top of each page.)		
STATEMENT OF PURPOSE MFA/PB	A written statement of purpose must accompany the application and should address the work the committee is viewing. Please keep this statement brief (two to three paragraphs) and directly related to your work.		
CHECKLIST	BFA Application Checklist <i>Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office:</i> <input type="radio"/> Signed application form <input type="radio"/> Personal statement <input type="radio"/> Application fee of \$50 <input type="radio"/> High school transcript with graduation date <input type="radio"/> SAT or ACT test scores <input type="radio"/> Official college transcripts from all previous colleges and universities attended <input type="radio"/> Transfer applicants: Please attach a list of courses currently in progress <input type="radio"/> GED Score (if taken) <input type="radio"/> Letter of recommendation My Portfolio <input type="radio"/> Is enclosed <input type="radio"/> Will follow application under separate cover <input type="radio"/> Has been approved by an admissions counselor (bfa only)		
	MFA/PB Application Checklist <i>Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office:</i> <input type="radio"/> Signed application form <input type="radio"/> Personal statement <input type="radio"/> Application fee of \$65 <input type="radio"/> Official college transcripts from all previous colleges and universities attended with proof of graduation <input type="radio"/> Portfolio inventory (2 copies) <input type="radio"/> Letter of Recommendation My Portfolio <input type="radio"/> Is enclosed <input type="radio"/> Will follow application under separate cover		
	Foreign Students Application Checklist <i>Please be sure the following credentials and materials are sent to the San Francisco Art Institute Admissions Office</i> <input type="radio"/> Signed application form <input type="radio"/> Personal statement <input type="radio"/> Application fee of \$50 BFA or \$65 MFA/PB US Currency only <input type="radio"/> Secondary leaving certificate or matriculation examination with certified English translation <input type="radio"/> Official transcripts with certified English translation; Transfer applicants: Please attach a list of courses currently in progress <input type="radio"/> TOEFL (see page 70 for minimum scores) <input type="radio"/> Portfolio (see BFA or MFA/PB checklist) <input type="radio"/> Letter of Recommendation		

MAILING INFORMATION MAIL MATERIALS TO: SAN FRANCISCO ART INSTITUTE, ADMISSIONS OFFICE, 800 CHESTNUT STREET, SAN FRANCISCO CA 94133

letter of recommendation form

TO BE COMPLETED BY APPLICANT		Name of applicant: Last _____ First _____ Middle _____
Social Security Number _____		
Recommendation for admission to the following program: <input type="radio"/> Bachelor of Fine Arts <input type="radio"/> Post Baccalaureate <input type="radio"/> Master of Fine Arts		
Name of Recommender _____		
Position _____		
Address _____		
City _____ State/Country _____ Zip _____		
In accordance with provisions of the Federal Educational and Privacy Act of 1974, enrolled students have the right to see their letters of recommendation unless they explicitly waive the right. <input type="radio"/> I waive my right of access to this recommendation <input type="radio"/> I do not waive my right of access to this recommendation		
Applicant's Signature _____ Date _____		
FOR THE RECOMMENDER		<p>Your candid assessment of the applicant named above will greatly assist our admissions process. Your report will be used solely for the purpose of determining whether the candidate should be admitted to the San Francisco Art Institute and, if funds are requested and available, should be offered financial assistance.</p> <p>The San Francisco Art Institute admissions procedure recommends that applicants submit their recommender's letter along with the application. The advantage of this system is that the student knows the application is complete when submitted. After completing this form, please place it in an envelope and sign it across the seal. Then return it to the applicant, who will forward it to the School, unopened, with the application materials. Note: If you prefer to mail your evaluation directly to us, feel free to do so. However, please notify the applicant of your decision and respond promptly to avoid delays in the processing of the application. Thank you for your cooperation.</p> <p>How long and in what capacity have you known the applicant?</p> <p>We would appreciate a statement from you concerning the applicant's artistic skills, conceptual understanding, commitment to art, ability to learn, motivation, and academic background. Please include in the statement an assessment of strengths and weaknesses, and feel free to use the reverse side of this sheet or a separate sheet. If you prefer, you may type the entire statement on your own stationery.</p>
		Recommender's Signature _____ Date _____
NOTE TO COLLEGE PLACEMENT OFFICES		If your office maintains a confidential file for students and alumni, it is acceptable to forward such files directly to our office. Please attach this form to the file.
QUESTIONS?		Call with questions: 415.749.4500 or 800.345.7324
MAILING INFORMATION		RETURN TO: ADMISSIONS, SAN FRANCISCO ART INSTITUTE, 800 CHESTNUT STREET, SAN FRANCISCO CA 94133

For additional letters of recommendation, please photocopy this form

USE THIS SPACE
IF NEEDED FOR LETTER
OF RECOMMENDATION

ACCREDITATION

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California. The Art Institute is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

NON-DISCRIMINATION POLICY

In accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act and Section 504 of the Rehabilitation Act of 1973 and other federal regulations, the College of the San Francisco Art Institute admits students of any religion, race, sex, sexual orientation, color, age and national origin to all of the programs and activities at the school and extends to them all of the rights and privileges generally accorded to students at the Art Institute. It does not discriminate on the basis of religion, race, sex, sexual orientation, color, age, disability, national or ethnic origin in the administration of its educational policies, financial aid and other programs, activities or employment policies. Qualified disabled students shall not, on the basis of their disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination in connection with any academic, insurance, counseling, financial aid, health, recreation, extracurricular or post-secondary program or activity of the Art Institute. It is the policy of the San Francisco Art Institute to encourage inquiries from qualified handicapped persons who may wish to study here. However, because of the nature and variety of the educational programs that we offer, it is impossible to specify which facilities and programs are fully accessible to the handicapped. If you would like information regarding the accessibility of programs and facilities to a specific handicap, please contact the Admissions Office and provide complete information concerning both the nature of the handicap and the particular interest of the applicant in studying at the Art Institute. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to Vice-President for Administration, San Francisco Art Institute, or to the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

SAN FRANCISCO ART INSTITUTE

Founded in 1871, the San Francisco Art Institute is a private four-year, co-educational college and is an accredited member of the Western Association of Schools of Art and Design. Offering Bachelor of Fine Arts and Master of Fine Arts degrees and Post-Baccalaureate certificates in the following fine art disciplines: Interdisciplinary Arts, Film, New Genres, Painting, Photography, Printmaking and Sculpture.

Although every effort has been made to insure the accuracy of this catalog, students are advised that information contained is subject to change. The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.

(c) 1998 San Francisco Art Institute
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San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133
Admissions: 1.800.345.SFAI
www.sfa.edu

SAN FRANCISCO ART INSTITUTE

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Credits, Pages 9-10, left to right:
Row 1: 1: 5-50 Flags, Randall Sinner; 2: *Untitled*, Kirsten Bellamy Coplans; 3: *Father & Son*, Frank R. Davi; 4: *Untitled*, Drew Fiero; 5-7: *Light, Water, Jellyfish*, Tarri Morley

Row 2: 1: *Untitled*, Michael Thurston; 2: unknown; 3: *Untitled*, Leslie Shows; 4: unknown; 5: *Anima Mundi*, Calvin Collins; 6: *Substance and Absence*, Franklin J. Mattel; 7: *Diaper*, Irene Pijoan

Row 3: 1: *San Francisco Cops*, Catherine Archias; 2: *Displacement*, Jennifer Hope Davy; 3: *Unseen Hands*, Gary Abkin; 4: *Untitled*, Jack Fulton; 5: *Discovery*, Matthew Gibbs; 6: *Untitled*, Michelle Manno; 7: *The Victim's Regret*, Doug Hall

Row 4: 1-2: From the series *Observing*, Paul Wegner; 3: *Untitled*, Richard Berger; 4: *Untitled*, Helen Hobart; 5: unknown; 6: *Untitled*, Joyce Hsu; 7: *New Year's Eve*, Chole Sherman

Row 5: 1: *Untitled*, Wendy Corr; 2: *Cal-Golo*, Nicanor Velando; 3: *Untitled*, Michelle Davis; 4: *Dedication to Bob Rasmussen*, Collaborative; 5: *Untitled*, Thomas Ladenburger; 6: *Untitled*, Tina Erickson

Photo of "Warrior Girl," page 28, by Kurt Jensen

START DATES

Semester	First Day of Classes
Fall 1998	September 8
Spring 1999	January 19
Fall 1999	September 7
Spring 2000	January 18
Fall 2000	September 5

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